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John C. Freund

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FIRST PRODUCTION OF PUCCINI'S OPERA

A Triumph for All Concerned
and a Notable Popular
Success

DESCRIBED BY

John C. Freund

NEW YORK, Saturday, Dec. 10, 1910.—7 p.m.—In hundreds of homes of society people, singers, musicians, artists, authors, bankers, lawyers, doctors, business men, men-about-town, they are getting ready for an event. Fine gowns are being laid out, exquisite toilettes are being prepared, the finest jewels are brought forth from safety deposit vaults. Florists are rushing off orders. Not alone the musical and social world, but the great world of business, the world where men think of millions, has been moved to its core. Even cold-blooded "society" has determined to be in at the opening and to forget for once the unwritten law which makes it "bad form" to appear in the "horseshoe" before 9 p.m.

It is not merely that New York is to have the first production of an opera, founded on an American subject, by a world renowned and popular composer, an event of itself; it is not merely that it is to be a great social night; it is not alone that the attention of artistic circles in foreign countries is centered on the great metropolis of the new world, it is that there is a subconscious feeling that this night marks an epoch in American life, for this night will give New York, and through her, the United States, a place by the side of Paris, London, Berlin, Vienna and Milan as a center of music and art, and, perhaps, in the not distant future lead the way so that the great composers will learn to make their first appeal for a verdict here, and so show the world that we have taken the lead in presenting the works of the masters, as other great cities of the old world have done hitherto.

7:30 P.M.—Dinners are being rushed and wraps laid out, carriages and autos are ready. The long line that began at three in the afternoon at the Metropolitan has extended itself in blocks. All is hustle and bustle on the great stage.

Did you ever think what it must mean to composer, to librettist, to singers, to chorusmaster, to conductor and orchestra when the minutes are passing for the curtain to go up and the great work is to be presented to the public for recognition, for success or a failure, which will before midnight be telegraphed and cabled all over the world?

If you are one of the chosen, admitted beyond the sacred portals, you will find Caruso, the hero of the opera, already dressed as a miner, putting a few finishing touches to the makeup of his friend Amato, the baritone who will take the part of Jack Rance, the sheriff, the villain of the play. You will see Emmy Destinn, who will appear as Minnie, the heroine, meet both presently. They clasp hands with that Masonic fraternity which prevails among great artists who know that the hour is approaching which may greatly enhance their artistic fame or perhaps dash it to the ground forever.

The chorus of miners is having the final touches put to its makeup by the costumers. Belasco is nervously pulling his iron-gray pompadour, as he talks with Manager Gatti-Casazza, while Puccini, the composer, pale with excitement, is giving a last few words of instruction to the lean and Mephistophelian conductor, Toscanini, who is to lead the orchestra to victory or defeat.



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Giacomo Puccini
New York
10-12-10

Giacomo Puccini, Composer of "The Girl of the Golden West," Which Scored a Remarkable Popular Success at Its First Performance on Any Stage in the Metropolitan Opera House, New York, on December 10

Downstairs you can already hear the musicians beginning to tune up.

Outside, the streets are blocked with carriages and automobiles. Hurrying crowds file into the auditorium, meanwhile contending with many a holdup under the new regulations which have been adopted by the management to circumvent the speculators. Of these some are already offering seats at a great reduction from the exorbitant figures at which they were held, and

are almost fighting with the police, who endeavor to clear a passage for the crowd, as it passes in.

8 P.M.—Inside the house, as the clock nears the hour of eight, the scene is remarkable. The gallery is crowded to the roof. The upper boxes are already filled. Many of those in the horseshoe are filled, yet downstairs, where there is an army

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APATHY OF PUBLIC KILLED ORCHESTRA

Pittsburg Symphony Organization
Disbanded Because of Lack
of Support

PITTSBURG, Dec. 12.—The Pittsburg Symphony Orchestra has been disbanded. Official announcement to this effect has been made, and the players will be formally notified to-day or to-morrow. They will demand that they be paid in full on their contracts.

The failure of the musical public to respond to the appeal for more generous support is given as the cause for canceling all future concerts. A few did rally to the aid of the organization, but the help offered was not sufficient to warrant continuing the organization. The executive committee of the orchestra in issuing a statement said that the failure of the public to patronize the concerts has made the deficit already so great that the committee find it impossible to continue the series.

Franz Kohler, concertmaster of the orchestra, told the MUSICAL AMERICA correspondent to-day that some of the musicians of the orchestra had refused excellent positions to come to Pittsburg and that throwing them out of positions at this time was a severe blow. "It will injure the future prospects of orchestra concerts in Pittsburg," said Mr. Kohler. "The disbandment of the orchestra reflects on the city. It will take months for her people to recover from it, unless there is an immediate change of heart."

E. C. S.

According to advices from Pittsburg received in New York on Monday, the disbandment of the Pittsburg Orchestra came about as the result of the refusal of Ward Jenkins, its principal and almost its sole supporter, to allow it to continue with the probability facing him of a \$45,000 deficit at the end of the season. Mr. Jenkins was \$14,000 out of pocket ten days before it was decided to disband. It was stated that the fifty men in the orchestra would get one month's salary.

London a Bit Resentful of New York's Operatic Prominence

LONDON, Dec. 12.—The London press prints gloomy accounts, sent from New York, of Puccini's new opera, "The Girl of the Golden West." An undercurrent of resentment is displayed, however, in the fact that both Puccini and Humperdinck are giving New York the first productions of their new works. Some of the writers seem to think that New York is becoming altogether too important as a musical center.

Strauss's "Rosencavalier" to Be Presented in Dresden January 25

BERLIN, Dec. 10.—Richard Strauss's new comic opera, "Der Rosencavalier," will be presented for the first time at the Dresden Royal Opera, on January 25. Negotiations for the English and American productions are pending. Twenty continental opera houses have arranged for its production.

Myrtle Elvyn's Sensational Success with the Berlin Philharmonic

[By Cablegram to MUSICAL AMERICA.]
BERLIN, Dec. 13.—Myrtle Elvyn's appearance as soloist with the Berlin Philharmonic was probably the most sensational event of the Berlin season. Critics are unanimous in praising her performance.

JACOB.

Baklanoff Out of Boston Opera

BOSTON, Dec. 14.—Director Henry Russell announced to-day that George Baklanoff, leading baritone of the Boston Opera Company, would not sing with the company again, as the result of a disagreement over the engagement of Mario Sammarco to sing Iago in Boston Saturday night.



"Johnson" (Caruso), "Minnie" (Emmy Destinn) and "Wowkle" (Marie Mattfeld), in "Minnie's" Cabin, Act II, "The Girl of the Golden West"

FIRST PRODUCTION OF PUCCINI'S OPERA

[Continued from page 1.]

of standees there are many vacant seats. What does this mean?

It is within a few minutes of the time for the curtain to rise. You don't know your New York. There are all the signs of a record-breaking audience. It means that the house has been sold out, and that the great mass of people who will presently fill the boxes and crowd the parquet and orchestra circle to overflowing, having bought their tickets ahead are all trying to get into the auditorium at the same moment, so that there is a complete block outside.

8:15 P.M.—The whole scene has changed. The house is a blaze of color, of light, of dresses, jewels, diamonds. Every seat is occupied. Now you notice that the horseshoe has been decorated with the Italian and American flags entwined. You look about you. It is a most extraordinary and cosmopolitan audience! Sailing down the aisle with an immense diamond tiara is Mrs. Clarence Mackay, and not far from her is Andreas Dippel's beautiful wife. On another side you will see Louise Homer, the great singer, and her husband, the equally great composer.

Presently as you look round again you will make up your mind that everybody who is anybody is here. Look up and you will see J. Pierpont Morgan in a box in the horseshoe. There sits Josef Hofmann, quite subdued, with his studious face; Mme. Gadski and her husband. Over there is Humperdinck, whose new opera, like Puccini's, will be produced for the first time in this very auditorium before many nights are over. In another place you see Blanche Bates, who created the original rôle of *Minnie* in the play. There sits Riccardo Martin and his wife; up there in a box is Col. Astor and in another Mrs. Belmont. Over there sits President Butler of Columbia, and not far away Walter Damrosch. In another place is Henry Clews, and up farther Mr. and Mrs. Charles H. Ditson.

There you will see a delegation of the Guggenheim family, and Eben D. Jordan, the Boston millionaire, the backbone of the opera in the Hub, who came over especially for this performance. There is Henry Savage, who is to produce the opera later on, in English, in this country, and W. F. Sheehan, the lawyer and politician,

and Mme. Sembrich and her husband. Up in the boxes you will see a collection of Vanderbilts and some Goulds. There is the lovely Mrs. Phil Lydig. There Mr. Kernochan, and right in front of me is Ross Appleton, the banker. There is George W. Perkins, the partner of Morgan, who has just left that firm in order to engage in a vast scheme of profit-sharing which, so the people say, will revolutionize the entire industrial situation.

There sits General Roe, and not far from him some more military men. Among the standees at the back you will see many Italian barbers. Even up in the gallery you will find celebrities, who have paid ten and twelve times the price to get in. Every nation on earth is represented, from members of the Chinese Embassy, who have come on from Washington, to captains of ocean greyhounds and debonair tobacco-planters from Cuba. Mixed up with all these are professors from schools and universities, scientists. Over there in the dress circle is a great surgeon of international renown who is sacrificing half a dozen fees to hear this opera. In another place is a noted painter, who tells you that he doesn't know anything about music but he has come to-night. Way off at the back sits a little old lady whom nobody can remember, but I can, for she was once a great prima-donna herself, and knew triumphs in her day. Now she is trembling with the excitement of the moment. Back of me sits a small old man whom I can remember way back in the days of Mapleson and Marezek, when he used to lend the poor opera manager money and so often kept doors open which would otherwise have been closed.

Let me not forget the critics. They are all there—the men who can go back in the years, the men who have sat in the same places, have heard and seen every performance of any note, have witnessed the rise and fall of great singers. Even though they have been present at rehearsals they are eager to record how the great public, whose verdict is final, will receive the work.

Some musicians nearby are discussing whether Signor Puccini has struck an American note in his music, that is, whether it will be merely an American plot or music which has some distinctive local color and flavor.

You hear people telling how Puccini came to write this opera. How he got the idea four years ago when he came to New York to superintend the production of "Madama Butterfly" and happened to see Belasco's "Girl of the Golden West" and, although he could not understand English, was so impressed with the dramatic action and the grip of the play that he determined,

then and there, to create an opera which should be worthy of the drama and its story.

Others talk of the tremendous receipts for the night, which they say will reach nearly \$25,000, and which will break the record, with the exception of what was known as "Prince Henry night" at the opera, when the receipts were over \$70,000, but what the Metropolitan took in does not in any way represent the price to the public, for that can be easily put at from \$50,000 to \$60,000, the difference representing the profits of the speculators.

While they are talking and arguing the lights go out gradually. A hush pervades the vast assemblage. There is not even a cough. There is absolute silence!

Slowly you can see, in the dim light near the stage which comes from the hooded lamps of the orchestra, Toscanini raise his baton. A few almost discordant, violent phrases, blasts from the brasses, and the curtain slowly rises on the "Polka Bar," a large room in a wooden shanty, such as the miners in '49 knew in the California of the time. Some skins are nailed up about the place. Here and there chairs and tables. At the back an open bar, with bottles. To the right, a staircase leading up to a room. To the left an entrance into the dancing hall, which is covered with the skin of a huge black bear. Nearby an open fire, at which, slowly puffing a cigar, sits Amato, as *Jack Rance*. On the right to the front a miner is seen asleep. Presently the chore boy comes in, lights the big lamps, opens the door. In rush a savage crowd of miners, who start right in to drink and gamble. They are singing, but at times so tremendous is the force of the orchestra that you can hardly hear them.

Through the open door you get a vista of the mountains and presently you hear a voice singing in the distance (a Zuni Indian tune). It is the great baritone, De Segurola, who appears as a negro minstrel. Presently he enters, with his song of home, of mother and those that have been left behind. The miners are overcome. Some laugh hysterically. Some weep. One carries around his hat for money and gold dust for the minstrel, who lays aside his banjo to take a drink. The miners return to their gambling. There is soon an outcry; one of the number is seized as a cheat. At that moment *Jack Rance*, the sheriff, advances, wearing a tall silk hat, top boots, long black coat, his watch chain dangling, smoking the everlasting cigar. He seizes the culprit, bids them all stand back, pins a card to the breast of the cheat and sends him forth a Pariah, with a sentence of death should he ever return.

Again the gambling continues, to be again interrupted by a desperate altercation between the sheriff and one of the miners. They are about to fire on one another when Emmy Destinn as *Minnie*, the bar maid and school mistress, enters, with a scream, to separate them.

The music goes along with strange effects, with its discords. It reminds one at times of bits from "Bohème" and from "Butterfly." You hear some one whisper: "Ah! that is Debussy!" There is a slight attempt at applause at one climax, but it is quickly hushed, so intent is the audience to see and listen. It is only when Caruso enters as the road agent and desperado, as *Dick Johnson*, that there is any applause, even that is quickly stilled.

Up to this point all that has been done was simply to develop what one might call

[Continued on next page.]



The Famous Poker Game in Which "Minnie" (Mme. Destinn) and "Jack Rance" (Pasquale Amato) Play with the Life of "Johnson" (Caruso) as the Stake



Photo by White.

Scene from Act III in Puccini's "The Girl of the Golden West." "Minnie" (Mme. Destinn) Saves "Johnson" (Caruso) from Being Hanged by the Angry Miners

"atmosphere"—local color—and to give an idea of the time, the people and the place. Now the drama begins!

Johnson and *Minnie* have met before. They renew their acquaintance, while the *Sheriff* looks on with jealous heart, puffing his cigar.

There is a great outcry. The door is thrown open, the *Pony Express* is there with the mail. The miners crowd around to get their letters. Some are happy, others dash their letters to the ground. One, as he reads, drops his hands in an agony of grief. It is all very life-like. On sweeps the music, with its lovely harmonies and weird discords.

The sheriff in an insulting tone questions *Johnson*. He wants to know who this stranger is who has come along. He calls in the other miners. There is trouble brewing, which *Minnie* stops.

The strains of a waltz are heard, smooth, easy, soft. *Johnson* offers *Minnie* his arm. They go together to the dancing room. The crowd of miners follows, in comical procession. The last two turn and see the sheriff as he dashes his cigar angrily to the ground. This is one of the few touches of humor in the whole opera.

The haunting waltz phrase is suddenly interrupted by shouts and cries. A number of miners rush in, dragging with them a Mexican, one of *Johnson*'s band, whom they have captured. He secretly calls *Johnson* from the dancing room, warns him, and then leads the miners off on a false trail. The act ends with a love scene between *Johnson* and *Minnie* in which *Minnie* invites *Johnson* to visit her in her cabin that night. He leaves. As the lights are put out, in an ecstasy of happiness, she stands beneath the great lamp. "It is a beautiful picture," says a man behind me, and the curtain falls.

* * *

A moment or two of silence and the whole house breaks out into a storm of applause. The actors are summoned again and again to the footlights. Then Caruso comes on, dragging Puccini. Presently he drags in Belasco, at whose appearance there is a shout of welcome, for all realize how much the success of the opera has depended on the master mind who not only conceived the story, but who has given life to the action, who bids fair to have sounded the death knell of that opera which is based on lifeless mechanism. Again and again the people cheer until they are tired, and then there is a big rush out into the lobbies and the foyer.

People collect in groups, a number cross over the road to revive the inner man. The snow is falling. We are glad to get under shelter and to ask one another "Well, what do you think of it?"

Back in Browne's Chop House are some of the critics and musicians and others, and you hear this and you hear that. One says: "We haven't had a real, good melody yet." "What do you expect?" says another. "Did you think we were going to get an Italian opera of the old Verdi school?"

The musicians are already by the ears; some insist that unless the second and last acts look up, the work will not rank with "Bohème" or "Butterfly" or "Tosca." Others dispute this and say that Puccini is establishing himself forever as having produced the musical masterpiece of the time. Others insist that it has no American flavor. Others say it will take the country by storm. One man says: "If ever they try to produce this in Italy they will get the idea that this is how we Americans live. They will not realize that they are seeing life in the mountains among the gold seekers in California more than half a century ago."

* * *

We are all settled back in our places again. Again the curtain rises. We see *Minnie*'s cabin, furnished with a little bureau at the side, with a mirror, a couch, a dresser, with some bottles and glasses, some plain furniture. An open fire to the right, at which an Indian woman is crooning to her papoose, resting in the quaint basket which she has taken from her back. She sings the song of the Sun God. This is some of the Indian music which Puccini has interpolated in his score. Presently she is joined by a dissolute Indian. The Indian music continues. *Minnie* enters and prepares to receive her coming guest. She puts on such finery as she has, and experiences great difficulty in getting into the fashionable high-heeled shoes, which are too tight for her.

Johnson enters. There is a strong love scene between them. Here, again, the mastercraft of Belasco appears. A terrific blizzard sweeps along, bangs the doors and hurls the curtains here and there, but the lovers are all oblivious, in one another's arms. This storm is as superb musically as it is pictorially. *Johnson* attempts to go out, but is hurled back by the wind and the snow. *Minnie* invites him to share her cabin, motions him to her bed and says that she will sleep on the rug near the fire. Still suspicious that he may be followed,

Johnson looks carefully out of the windows to see if there is anybody lurking around. Finally he removes his coat, as *Minnie*, having put on a dressing gown, kneels by the fire to say her prayers, for she is chaste, is this poor girl among all these rough and desperate men. You may sneer, perhaps, but here again Belasco shows his wonderful insight, his knowledge that out of the lowest degradation, whether it be in the slums of London, Paris or New York, or out in the Sierras, there does arise an aggressive, chaste virginity, as we know a lily can grow from a dung hill.

The wind whistles and howls! The storm rages without. Yet all is peace within.

Sudden shots are heard. There are violent knocks at the door. *Johnson* emerges from the curtained bed, in alarm. *Minnie* motions him back and opens the door, through which *Jack Rance*, the sheriff, and some of the miners, in their heavy fur coats, covered with snow, enter. They have come to warn her; to tell her that they are on the trail of *Rammeres*, the bandit, whom the sheriff has recognized in *Johnson*, the man who came to the saloon, and of whom, even though he is a married man himself, he is insanely jealous. *Minnie* defies him, at which he takes from his breast pocket the photograph that he has received from the Wells Fargo people, whose treasure, the band of which *Johnson* was chief, have robbed. He shows it to her. Then she recognizes that her lover is a desperado on whose head there is a price, and who, if captured, will be lynched on the instant.

The sheriff and the others leave; the music wails, thunders and roars. *Minnie* calls *Johnson* forth. Wildly she orders him out into the night, in the storm. She tells him she knows who he is. In an outburst of despair *Johnson* prepares to leave her. He tells her he goes to his death. As *Minnie* bows her head in an agony of grief he staggers out. There is a shot, a cry! *Minnie* rushes to the door and drags the wounded, almost dying man in. Here the passion and excitement of the scene, the wonderful music, reach a climax almost indescribable. *Minnie* seizes *Johnson*, helps him to his feet. As he groans, totters, she pulls down a ladder which leads to a loft above. She helps him, crying in his agony, up this ladder, till he reaches the floor above and falls fainting. She has barely time to restore the ladder to its place when *Rance*, the sheriff, enters, with his pistol ready, for he has tracked the bandit to the place. Finding himself alone with the girl, passion

overmasters him. Deliberately he advances to seize his prey, while the agonized, wounded man above hears her shrieks, but *Minnie* tears herself from him, seizes a knife, and then the sheriff, in true Western style, with a touch of manliness still left in him, seizes his fur coat and prepares to leave. As he does so he notices some drops of blood on his white cuff and exclaims "Sangue! Sangue!"—blood! He looks up and sees the wounded man above, draws his pistol, bids him come down. *Johnson*, crying in his agony, slips down and as he is covered by the pistol of the sheriff falls fainting on the table. *Minnie* rushes to her lover, and in her wild despair proposes to the sheriff that, as he is a gambler, they play a game of poker—freeze out; the stakes to be the life of her lover or—freedom!

There were many, especially musicians, who had wondered how even Puccini, with his all genius, would set a game of poker to music, but he did, and as it was played, under the light, the double basses plucked an accompaniment whose very monotony was almost uncanny. Finally, as *Minnie* is about to lose the sheriff, in his triumph, leaves the table for an instant to take a drink. *Minnie* takes a card from her stocking and wins. The sheriff, disgusted, leaves. With an outcry of delirious joy *Minnie* falls on the half-dead body of her lover, and the curtain descends.

* * *

You can get no idea of the tremendous force and passion of the scene. Amato and Destinn rose to a height where they both surpassed themselves, and if there has ever been a time when there was a question as to whether Destinn was a great actress, as well as a great singer, that question was set forever at rest this night.

The realism of the scene where she aids her wounded lover up the slender ladder proved that in a great situation singers who in ordinary opera move so easily and stand around often so tamely and with such little apparent interest in what they are doing can, when roused, surpass even themselves.

A pandemonium of applause breaks out. The house is wild; the singers are called out again and again. Puccini and Belasco appear. There is a roar when Gatti-Casazza appears, and, advancing diffidently, hands Puccini a magnificent silver wreath from the management, from which flutter the American and Italian colors. Belasco gets an ovation all to himself.

[Continued on next page.]

QUARTET WHICH MADE "THE GIRL OF THE GOLDEN WEST" POSSIBLE



From Left to Right: Giulio Gatti-Casazza, Director of the Metropolitan Opera House; David Belasco, Author of the Play; Arturo Toscanini, Who Conducted the Performance, and Giacomo Puccini, Who Composed the Opera

FIRST PRODUCTION OF PUCCINI'S OPERA

[Continued from page 3.]

The artists who have appeared in the minor parts also appear and are applauded enthusiastically. When finally all come out together after calls and calls and calls, and you would think the house was hoarse and tired with shouting and applauding, there is one great triumphant yell, and you know that there is no claque back of that.

True, later on, as the Quidnuncs meet again, there is some question as to whether it is not the drama that is gripping the people rather than the music, but the wiser ones know that it is the great combination of the master dramatist and stage manager, the master musician and composer, great singers and actors, a magnificent orchestra, which a marvelously capable and experienced leader conducts, with a trained chorus and all the accessories which are provided on the stage in the way of expert lighting and scenic effects that, combined, have brought the result.

The critics rush up to the press room to send telegrams and bits of copy to their offices. Naturally, much of "the story" has been prepared beforehand, from the rehearsals which they have attended. It only

needs the finishing touches of how the night is going, how the opera is moving, evidently, to a triumphant close. Out in the lobby there is a knot of musicians and their friends.

"The drama runs the music," says one. A passing critic, the representative of a leading daily, when appealed to, lets drop the one word, "Manufactured!"

"Bah!" retorts a noted conductor. "Tis a masterpiece of orchestration! What wonderful effects from those augmented chord successions!"

A lady, a well-known society amateur, joins the party. "Puccini," says she, "is absolutely individual, if not always original—he is always intense!"

"To this opera," interposes a well-known actor, "all that is American belongs to Belasco! The basis of the score belongs to Italy. The music does not suggest the elemental types that descended on California in '49!"

"What American music was there, anyhow, sixty years ago?" asks a prominent teacher. "Puccini has his 'Leit-motifs' like Wagner; from Debussy he has taken his strange progressions and harmonies," whispers a violinist as the group breaks up.

We are wondering as we take our seats once more how the third act, which is the shortest, will end the opera.

For the last time the curtain rises. Before you is a scene in the California red woods. It is so beautiful that there is a

burst of applause. There are the great trees, and through them you see long vistas of mountains and the snow lit up in all the opalescent colors of the rainbow by the rising sun. On logs are a few miners and *Jack Rance* seated. They deplore the fact that the woman they love has fallen the victim of the desperado *Johnson*, but the sheriff is true to his word and has given up the pursuit. Presently the miners come in, all excitement. The Wells Fargo man (a small part admirably played by Didur) has tracked *Johnson* down again. He must be taken and lynched. Here the chorus of furious miners is almost drowned by the orchestra. Has Puccini made too much of the orchestra or has that wonder Toscanini lost himself in the excitement?

The final action begins with a vengeance. The miners rush up the trail. Some are on horseback. They cry and shout. Presently they return with their victim. His arms pinioned, *Jack Rance* tells him that he is to die, and, with watch in hand, counts the minutes he has to live. Then it was that, with all the shouting, men swearing vengeance around him, with one man climbing a tree to put the rope over the limb which is to hang him, that Caruso rose, and rose to the scene, rose to the climax and sang! Ye gods, how he sang! And the music which Puccini had given him will haunt many and many a music-lover for many a day. Then it was that Caruso revealed himself as perhaps never before. Whether

the situation was so entirely novel, whether the terrific force of the scene itself seized him—whatever it was, he sang as he never sang before

The audience sat spellbound. The dramatic force of Caruso's expression, as he stood with his arms bound to his sides, was indescribable. Even the fashionables in their boxes, who, according to custom, should long ago have left their seats, were immovable.

At the critical moment *Minnie* appears, having rushed to the scene on her horse. She defies them all. Then pleads for her lover's life amidst a turbulent scene, in which the miners seemed divided. Finally the better feeling prevails, and as she reminds them of her life among them—how she has lived with them, tried to help them and be good to them—even the vengeful sheriff is stilled. She cuts the cords from her lover's arms. They will both go away never to return! There is a tremendous crash from the orchestra. Gradually the music and the rush of men subside. To the sweet strain, "Addio California! Beautiful Land!" *La Fanciulla del West* moves off with her arm round her lover in protection. The miners, as the voices fade in the distance, cover their faces. Some fall sobbing to their knees. The curtain falls.

* * *

There is a long gasp of relief from the mighty audience, which has been eager and tense for over three hours. The spell is broken. Applause breaks out again and again redoubled. The singers are called out with Belasco, with Gatti-Casazza, with Puccini. People begin to pass out into the storm. Some go to the lobbies for their carriages, some for their automobiles, others mount to the foyer to attend the reception to Puccini. The function is continuous long into the night. And so a great event, not merely a great night in opera, but an event destined to have a large influence not merely on the careers of all concerned, but upon opera itself, passes into history!

* * *

Melodies? There are no melodies for the tenor or for the baritone or for the soprano or for the basso or even for the chorus. There is something more. There is music which harmonizes with the action, and harmonizes so thoroughly that most of the time you forget all about it. You are witnessing a great music-drama of life, of which the music is a vital and natural part and assists instead of retarding the action.

* * *

Behind the scenes there is pandemonium! Caruso, Toscanini and Puccini are embracing one another while Belasco is hugging the life out of Emmy Destinn, for has she not surpassed his wildest hopes?

And Caruso and Amato? They are all aglow, for they feel they have made the hit of their lives.

G. Zangarini and C. C. Civinini! Who are they, pray?

Only the poor librettists who had the awful job of turning Western slang into singable Italian and did it well, but whom all have forgotten!

Out into the night, into the cold and snow, past chilled policemen and belated pedestrians we pass to our carriage.

At the door we see Humperdinck.

"The opera of the future will be the opera of Realism!" he says softly.

THE MUSIC OF PUCCINI'S OPERA

Arthur Farwell Discusses Results of Composer's Efforts to Create a Score Which Truly Reflects Western Life in America

By ARTHUR FARWELL

a first night audience—in New York surrounds itself.

That Puccini proved as effective with his music as he did on Saturday night, against these overwhelming odds, is vastly to his credit.

Fortunately for the composer, America will not judge him in the present case according to the standard by which, as would appear from his own words, he would wish to be judged; namely, according to the degree in which he has succeeded in imbuing his music with the spirit of America, or of the West.

The public likes Puccini's music. If he has this time written music in which the public recognizes its beloved Puccini, there will be no objection raised, save by students and critics, on the ground of its lack of Westernism.

What Puccini Has Done

That "The Girl of the Golden West" presents features of accomplishment, even of novel accomplishment, scarcely anyone who heard the *premiere* can have the temerity to deny. But what is it, in this opera, that Puccini has done? And what has he not done?

To begin with, the composer has departed from the character of the scores of "Bohème," "Tosca," and "Butterfly." He

has departed in three significant ways: first, by the suppression of his characteristic long-drawn-out, broad and biting melodies, in favor of the rapid-fire music necessary in following the action of this play; second, by a very pronounced adoption of Debussy's contributions to harmonic and structural progress; and third, by an attempt to gain American local color and American feeling both spontaneously and by the use of various kinds of American themes.

The first mode of departure will be deplored by the public which, jealous of either retrogression or growth, would have its favorites stay forever in the place in which it first discovered them, neither falling back from it nor progressing beyond it. And indeed, in view of the peculiar validity and authoritative personality of that same broad and biting melody of Puccini's, even one who reflects on the matter, and who would encourage growth and change, must doubt if Puccini can remove it and put something better in its place. At least he must have more proof of the composer's capacity to do so than was afforded on Saturday night. Fertile as Puccini's imagination has been in suggesting to him innumerable clever, charming, and effective ways of following in his music the rapidly changing action, it scarcely compensates for the absence of the sustained emotional melodic periods which have so greatly delighted his hearers in the past. This is not to say that there is a lack of emotional resource in the music of "The Girl of the Golden West." There are superb outbursts; notably, the entrance of *Minnie* in Act I (where the one

brief example of broad old-style Puccini melody is first introduced); the embrace of *Johnson* and *Minnie*, *Minnie's* dismissal of *Johnson*, and her exultation after her victory in the poker game, Act II. Act III has considerable sustained *vigor*, especially during the pursuit of *Ramerrez*. But of sustained sensuous or exalted emotion there is almost none in the opera, especially such as finds its expression in the familiar Puccini melodic type.

The Composer's Task a Difficult One

This would matter little if the music, in its sinuous following of the action and story, were at every point dramatically or psychologically convincing. At many points it is so, but by no means at all points. There is so much in the text which ought not to appear in any operatic text, i.e., language which does not call for musical expression, that all that the composer can do at such moments is to write some amiable or clever music which is in no discernible respect a running musical commentary on the drama, and which exists only that there may be no cessation of the music. What necessary or appropriate music can a composer invent for "Will you have some cream pastry?" or "I'll send you up some books?"

Let no one think that this continuous dramatic music of Puccini's, however delightful and engaging it may be in itself, is based upon the principles of Wagner. These required at the outset that the text should contain nothing for which there was not a conceivable corresponding musical expression.

The text of "The Girl of the Golden



mask of Americanism with which he overlaid much of his natural musical inspiration, and the mask of social artificiality with which an operatic audience—especially

"West" thus sets the composer an impossible psychological task, of frequently expressing the unexpressible in music. This leads to a frequent severing of the connection between music and drama, which detracts, through the shattering of the interest in this aspect of the work, from the value of those moments of psychological verity to which the composer does so signally attain at times.

Employment of the Leit-Motif

In this continuous music the *leit-motif* is freely employed. It is often psychologically ineffective, however, for the reason just given. The musical web throughout, except for wholly independent sections here and there, is produced not so much by thematic development as by thematic variation and adaptation. It is not a weighty fabric. The scheme is simple, and there is no polyphonic complexity. Puccini's music is always fluent, and has always a certain validity of conception, as music, which gives it a greater weight with those who do not insist on dramatic and psychological truth than with those who do.

For a composer to fail psychologically, where success is impossible, by reason of the nature of the text, is nothing against him, except in his willingness to accept such a text. It is more serious, however, to fall short of dramatic musical effectiveness when success is in sight. This happens at the entrance of *Ramerrez*, the robber (*Johnson*), in Act I. His motive, a fortissimo dramatic adaptation of ragtime rhythm, is well chosen from the psychological, if not from the historic standpoint (see example 4). It is expressive of daring and fierce strength. Neither the entrance of *Johnson* himself upon the stage, however, nor of this theme in the music, is sufficiently prepared. *Johnson*, it is true, has been announced as outside the Polka, but before he enters, a meltingly Debussyish love scene and other matters have intervened, so that when he does burst in, it is only after the mind has been wholly diverted from him, and his entrance is merely casual, and entirely without dramatic force. Still more so, however, the *Ramerrez* theme. It had appeared but once before, entirely meaninglessly, so far as the audience was concerned, at the end of the brief prelude to the opera, and had passed wholly unremarked. Now, at *Ramerrez*'s entrance, it blares out and is over before the ear knows what happened. As employed, it has no force. There are no previous significant whisperings of it at earlier references to the robber, to give the hearers the familiarity with it necessary for its ultimate effectiveness when *Ramerrez* appears. It is but necessary to remember the entrance of *Hunding*, in the first act of "Die Walküre," to know how this kind of thing should be done. It is for such reasons as this, and they could easily be multiplied, that the music of "The Girl of the Golden West" cannot be accepted seriously, as a whole, in the dramatic sense.

Dramatic Moments in the Score

The score is not, however, without moments of subtle dramatic penetration. One of these is when *Johnson*, a moment after *Minnie* has banished him from her cabin, is shot. The *ppp staccatissimo* chords of the orchestra, here, in curiously broken rhythm, produce a magical effect of tragic suspense. Also the reiterated chord in the lowest register of the basses, which is continued throughout the fateful poker game which shall decide the destinies of *Minnie*, *Rance* and *Johnson*, is potent in its expression of deep agitation, suppressed yet irresistible. Hans Pfitzner may lay claim to the invention of this effect, however, which he has used with infinitely greater dramatic force in his opera "Die Rose vom Liebesgarten," where *Minneleide*, about to be led by *Siegnot* into the *Liebesgarten*, is terrified by the light which emanates from it, and failing of courage at the last moment, precipitates the tragedy.

From the standpoint of those who do not require a deeper dramatic insight there are many scenes which are emotionally very effective, in a melodramatic way, which, while they owe much to the book, owe a great deal to the music as well.

Puccini's Leaning Toward Debussy

As to Puccini's very evident leaning toward Debussyism in the opera, it is only necessary to say that Debussy has made contributions to modern harmonic and thematic usage which it is well for any modern composer not to overlook. It is a sign of alertness to present realities for a composer to be quick to seize upon contemporary advances in the general musical scheme. In the new opera the Debussy tendency reveals itself frequently in unresolved secondary harmonies, surmounted by melodic phrases with poignant effects, with which we have been made familiar by Debussy, produced by skips to and from dissonant notes. At other times the tendency is observed in velvety harmonic effects

such as that assigned to *Rance* in his narrative in the first act. The following fragment (ex. 1.) is the basis of this passage:



Puccini has a positive genius for keeping to the middle ground of modernity. He finds and puts in the particular dissonant note which bites, but does not bark. He taxes the ear with just enough modernism to keep it guessing, but without enough to annoy it. He resolves his dissonances just in the nick of time for the semi-trained modern ear. No one will damn him for repeating the sins of Strauss.

Not Really American

In regard to the American character which Puccini feels himself to have achieved in "The Girl of the Golden West," it must be emphatically affirmed that it does not exist. This may be said without derogation to the art of Puccini. American character and spirit in music, various in its manifestations, and still vague to Americans themselves, must remain to an Italian a greater mystery, even, than American slang to an English author.

Puccini has in the new opera employed a number of melodies and melodic types peculiar to America. But from first to last they are swallowed up and dissolved in his Italianism, or perhaps in his Puccinism, like snowflakes in the sea.

The first of the "American" themes which he has employed is Indian, and is the melody of the "Festive Sun Dance of the Zunis." This ceremonial song was recorded by Carlos Troyer, of San Francisco, and is one of the series of Indian works given out by the Wa-Wan Press. The portion of the melody employed by Puccini, and used extensively in creating the mood of the first scene of the opera, is as follows:



This is used as the "homesick song" of the first act, and is sung by *Jake Wallace*, the minstrel. It is the first theme heard in the opera, and the last, and is variously employed in Acts I and III, usually as expressive of yearning, of the purer emotions, and of love. But instead of being retained in its original rigidly rhythmic character, as a ceremonial dance, it is converted into a melody of "linked sweetness, long drawn out," and while it makes good music, it contributes nothing whatsoever of Indian or American character to the opera.

The second American theme, used for the entrance of the miners, Act I, is George Cohan's song "Belle of the Barber's Ball." A fragment of it is as follows:



Something is made of this, thematically, in the orchestra, in a number of places, but its treatment and harmonic setting are such as to cause it to pass by the audience without conveying the slightest impression of its relation to American popular music.

The fine burst of ragtime used as the motive of *Johnson* as *Ramerrez* the robber, and which has already been referred to, is as follows:



This would lend an American tang to the music were it not for the striking fact that ragtime in a tragic-dramatic sense is something which never entered the heads of the American people, and this therefore passes as a sort of Wagnerian *leit-motif*, without ever so much as suggesting to the audience that it is their own familiar ragtime, and it therefore has in this sense nothing to contribute to any atmosphere in which an American would feel at home.

The scene of the miners humming the waltz tune "gets" the audience through its drollery, but still more amusing is the quickness with which Americans repudiate the proprietorship of the tune itself.

Of the melody of which Puccini makes much in the love music of the second act,

and which is sung by *Johnson* at "I'll never give you up" ("Io non ti lascio più"), the critic of the New York *Sun* writes:

III, molded on a broader plan, sweeps through with considerable power.

The orchestration is always spicy and appetizing, and often serves to cover up what must be regarded as the thinness of much of the music.

Little or nothing of the influence of Wagner and Strauss is felt in "The Girl of the Golden West." It is strongly un-Teutonic, and essentially Latin. It seems to mark a transition for Puccini. He has apparently been studiously and laudably receptive to outside influences since his last operatic essay. It is thus that one broadens and grows. But it is likely he will make a more authentic and unified use of the new material in his next opera than he has succeeded in doing in this. It is certain, after he shall tire of corralling wild Western musical ideas, that the world will remain grateful to him in proportion as he remains true to the genius of his race.

What the Critics Said About It

AN idea of how the critics of the New York dailies received the new Puccini opera may be gained from the following excerpts:

He (Puccini) has shown himself to be also a consummate master of stagecraft. He may properly be called the Belasco of opera. No other operatic master of any period has known better than Mr. Puccini what will successfully cross the chasm between the footlights and an audience. Together with this skill he has an exquisite appreciation of vocal possibilities and an unsurpassed resource in orchestration. Indeed, in this province of the musical realm he reigns an absolute monarch.

It follows, then, that in this new work he has seen with unerring judgment that many pages of the libretto would have to sway the public as pure drama rather than as opera, and he has fashioned the music for these pages rather as a melodramatic accompaniment than as a complete lyric garb. That he has done this cleverly goes without saying. Whether the public will be pleased at finding in this opera a much smaller measure of the lush melody of its favorite master than it has hitherto enjoyed is another question which cannot be settled this morning. There are many pages of interesting music in the new score. These have been indicated in the foregoing account. They spring from the general level of the work whenever an emotional situation is coincident with a halt in the rapid pictorial action of the play.—W. J. Henderson in the *Sun*.

As to the specific quality of Mr. Puccini's music, there is much that is significant and interesting to be noted in the score. It shows, apparently, a new step in Puccini's development. In "Madama Butterfly" it was observed that he had ventured far into a region of new and adventurous harmonies. He has now gone still further into this field of augmented intervals and chords of the higher dissonances. He has made much use of the so-called "whole tone" scale and the harmonies that associate themselves with it. In a word, there is a marked predilection for the idiom that is coupled particularly with the name of Debussy. Mr. Puccini has himself avowed it—it was one of the first things he said to the reporters when he reached these shores.—Richard Aldrich in the *Times*.

A proper subject for musical treatment should be one which would afford the opportunity for the music to amplify, embellish and uplift the original theme, and I am frank to say that "The Girl of the Golden West" as an artistic product and art form was a better drama without the music than with it.—Reginald De Koven in the *World*.

Unstinted praise must be given to the performance of "The Girl." The commanding influence of Toscanini, who has labored devotedly to do justice to Puccini's work, assured the musical result attained. Every shade, every intention, in the score was rendered eloquently, discreetly, beautifully. On the other hand, the experience of David Belasco, aided by the zeal of the regular stage manager, Jules Speck, and the resourceful skill of the technical director, Edward Siedle, left few loopholes for shortcomings in the acting and the important scenic details.—Charles Henry Meltzer in the *American*.

The whole opera is musically far inferior to "La Bohème," "Tosca" and "Madama Butterfly." What the public has always wanted, wants now, and always will want in an opera, above all things, is melody—not necessarily such melody as Rossini, Donizetti or Verdi wrote, but such as is to be found in Wagner's works, or in the Puccini operas just named. There is surprisingly little of this in "The Girl of the Golden West." The vocal parts are not quite so dry and unmelodious as those in Debussy's "Pelléas et Mélisande," yet Puccini seems to have had in mind the "noble contempt for melody" of which Caccini and the other Florentines early in the seventeenth century boasted.—Henry T. Finck in the *Evening Post*.

Puccini has made exceedingly felicitous use of whatever he may have appropriated from others, adapting this material absolutely to his own style. And after all, if all words in a language are open to writers, why should not all musical expressions, whether harmonic, rhythmic or instrumental, be open to composers? Puccini's style in "The Girl of the Golden West" certainly is not Debussy's, nor Strauss's, nor Wagner's. It is his own, brought to a poignancy that he had failed to obtain in his earlier works.—Max Smith in the *Press*.

To come at once to Hecuba in this matter, Signor Puccini has been recreant in "La Fanciulla del West" to the trust which he had invited in "Madama Butterfly." * * * But, if he could make so much of the square-toed, unemotional music of the Japanese, and blend it so ingeniously with the music which is native to him, why was it that he did not put one poor, solitary jab of American pigment on the musical canvas of "La Fanciulla del West"?—H. E. Krebs in the *Tribune*.

The Music Critic's Plight

John F. Runciman in the "Saturday."

His [the music critic's] plight is mournful. But what can he do? The problem amounts to this: How to damn new things for a few days and avoid damning himself forever.

LIKES HIS "KÖNIGSKINDER" BEST

Humperdinck Says It Is Most Interesting to Him Because His Most Mature Work—Discusses Music with Former Pupil

STEELING myself to the thought of sacrificing a purely sociable half hour on the altar of journalism, I knocked, for the second time that day, on the door of Professor Engelbert Humperdinck's apartment at the Hotel Astor.

It was Edith Humperdinck, like a little princess fresh from a *Märchen*, who opened the door. We had that day become reacquainted after an interval of twelve years, during which she had been metamorphosed from a chubby four-year-old who sang scenes from "*Hänsel and Gretel*" in a tiny little voice to the demure little lady before me.

"Edith," I said, "I have come this time to interview your father."

"Interview!" she exclaimed, in perfectly good English, "who wants to interview him?"

"I," I said. "Don't you think I'm able?"

"That's funny," she soliloquized, being unacquainted with her visitor in that rôle.

"Yes," I said, "I want to interview him for the paper."

"What paper?"

This time it was my turn to be surprised.

"Why, MUSICAL AMERICA, of course," I explained.

Here the gracious Frau Humperdinck entered and after our exchange of greetings the genial composer with the kindly eyes came in.

"Good evening, Meester Fahrwell, how do you do?" he said, with a slight linguistic effort.

"Very well, thank you," I replied, in a German somewhat rusty from disuse. "I am not your pupil any longer. I have come to interview you; can you spare a little time?"

Herr Humperdinck could, and after we had seated ourselves and lighted cigarettes I applied myself to the task.

"Did you compose '*Poia*'?" I began.

On a repetition of the question Herr Humperdinck understood, and smiled.

"No," he said, "not a bar," and I was at rest concerning the rumor which had drifted to America at the time of the Berlin *première* of the Nevin opera.

"What was the final result of it?" I asked.

"It was no failure," said the professor, "even if it might have been a greater success. It was mishandled because of intrigues, and was *ausgepfiffen*."

"About the '*Königskinder*'—is it your favorite child?"

"The '*Königskinder*' is more interesting to me than my other works because it is

more mature. I have learned more before composing it."

I asked Herr Humperdinck if he had retained the music which he had written for the earlier melodrama on the same text.

see I have shortened the overture. Here where the second theme entered before, I have gone directly to what was then the third theme. It is now a *Vorspiel* instead of an overture. The prelude to the third act is also similarly shortened."

The music throughout gave evidence of a most careful contrapuntal working out of the orchestral voices.

"Are there many independent songs in the opera?" I asked.

"A number," Herr Professor explained. "My publisher has not told me just what songs he will issue separately, but he will bring out several in that way."



Engelbert Humperdinck, His Wife and Daughter, Edith, Photographed on Board Ship Just Prior to Landing in New York, Where the Composer Is to Supervise the First Production on Any Stage of His New Opera, "*Königskinder*," at the Metropolitan Opera House on December 28.

"I have kept much of it," he explained. Opening the piano-vocal score he indicated the passages to which he referred. "You

"How about the beautiful song '*Komm mein Geselle*,' which was in the play?" I inquired. "Have you kept that?" I had

Puccini's "*La Bohème*." Miss Macvane has been studying for several years in Paris, and was obliged to conquer parental opposition to win her way to the stage. Before Puccini sailed for America he gave

MISS MERO'S ALBANY SUCCESS

Pianist Wins Triumphant Mendelssohn Club Concert

ALBANY, Dec. 14.—The Mendelssohn Club of Albany gave its second subscription concert in Odd Fellows Hall on the evening of December 8. Under the direction of Frank Sill Rogers, the concert was one of the best ever given by the organization. Yolanda Mero, the pianist, was the soloist. The numbers sung by the club were Mendelssohn's "Huntsman's Farewell," Storch's "Serenade," Dudley Buck's cantata "King Olaf's Christmas," Bliss's "The Redman's Death Chant," Stevenson's "Tulita," Genee's "An Italian Salad," Andrew's "Laborer's Night Song," and Elgar's "Follow the Colors." The Mendelssohn Choir contains the best male voices to be found in this city, and on this occasion they sang as they have seldom sung before. The sonorous "King Olaf" number was done with thrilling effectiveness.

Miss Mero played Mendelssohn's F

Sharp Minor Capriccio, Liszt's "Liebestraum" and his Second Rhapsody, a group of Chopin and Brahms pieces, a Rachmaninoff and a Dohnanyi number. Her playing was of a nature to make her auditors take notice of her wonderful gifts, technical and interpretative. She played the Chopin numbers beautifully, eliminating much of the mawkish sentimentality that is often put into them, but not failing, at the same time, to make them duly poetic. The hackneyed Liszt Rhapsody was done with so much brilliancy that it seemed something distinctly new. The Rachmaninoff showed exquisite grace and a thorough insight into its Slavic character. Miss Mero was recalled time after time and was obliged to give several encores. Her work was undoubtedly the sensation of the evening.

Boston Girl Wins Success in "*La Bohème*" in Rome

ROME, Dec. 1.—Dorothea A. Macvane, a daughter of Professor Silas Macvane, professor of history at Harvard, has made a marked success at Milan as *Mimi*, in

heard the original "*Königskinder*" play in Frankfort and at its Berlin *première* twelve years ago, in company with the composer.

"Yes," he said, "that is here, but it is revised. There it was for an actress to sing, and had to be extremely simple. Now it is written for a real singer."

I noted the plunge from the key of G to E flat at the second phrase, which I had remembered from the earlier work.

"How do you justify that?" I asked. Herr Humperdinck looked at me inquiringly.

"You remember," I said, "that Wagner said that one should not carelessly leave the key which he has commenced in, or at all, without thorough justification."

The Herr Professor smiled, as much as to say "that's a good shot, but I've got the answer to it."

"To understand that," he said, "you must understand that there are in the '*Königskinder*' two principal keys (*Haupt-tonarten*). The first, G, is for the *Goose-girl*, and the second, E flat, is for the *King's son*. Now you will see that in this second phrase I make a thematic reference to the *King's son*, and this takes me naturally, by the tonal construction of the work, as I have explained it, into E flat, the proper key for the statement of the theme of the *King's son*."

Thus my somewhat bantering question brought out an interesting fact in regard to the opera.

Herr Humperdinck further explained that there were no folksongs in the work, but showed me one melody which was somewhat like a certain German folksong.

I then asked him his opinion of Russian music.

"I am something of a stranger to it. It has come very suddenly. With its great capital to draw upon—its humanity and folk-music—it should have a great future. I think that it will be affected by the political situation. As the people become freer they will become more independent in their music."

"France?"

"The French seem to be going in the direction of realism. But I know the older works better than the newer. I am no authority on this subject"—here a thought struck the Professor—"you hear more of it here in New York than we do in Berlin—I had better ask *you* about it!"

Not to let the attack pass into his hands, I asked:

"And Germany, what about its future?"

"The Kaiser says it lies on the water," promptly responded Herr Humperdinck.

"Perhaps it is here," I said, laying my hand on the score of "*Die Königskinder*."

But I was fairly vanquished. And at this juncture Conductor Hertz entered.

Frau Humperdinck wanted to know where she could get a quantity of nice apples. So with a handshake from Herr and Frau Professor, and a *kniss* from the little princess, I started out in search of the *Hesperides*.

A. F.

Miss Macvane his indorsement for her appearance as *Mimi*. She has a répertoire which already includes "*Lucia*," "*Traviata*," "*Don Pasquale*" and "*Rigoletto*," and is studying *Brünnhilde* in "*Walküre*."

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Dear MUSICAL AMERICA:

The great event of the musical season, the production of Puccini's "La Fanciulla del West," for the first time, at the Metropolitan Opera House, really began with a formal dress rehearsal on Thursday morning of last week. The management departed from the usual custom, and, instead of inviting a few musicians, critics, artists and their friends, perhaps in all two or three hundred persons, issued a large number of invitations which included prominent subscribers, a strong theatrical contingent, musicians, teachers as well as the "regulars," so that the parquet was pretty well filled and there were a number of persons in the boxes and in the dress circle.

In the lobby, before the performance, while friends were hobnobbing, there was a sudden fall in the temperature of about two feet. Somebody said "Must be a blizzard." "Oh no!" said another, "t's only Philip Hale, who has just blown in from Boston."

There were rumors that Meltzer of the *American* was disgruntled over some trouble that he had had with Mr. Brown, the controller, and had started to compose an opera of his own, in English, on the subject of "Monopoly," to which he was impelled by the fact that the copy of an article he had sent to his paper had been "cut" and so Brown had fallen foul of him. Can anything cause greater heartburn to a critic, who takes himself seriously, than to have his copy blue-penciled by a soulless editor who sits in a chair in the office?

Then Mr. Guard, the press agent, whose duty it is to supply the newspapers with good stuff, as well as with good pictures, was on the verge of nervous collapse because either the management or the artists had objected to having flashlight pictures taken during the rehearsal.

* * *

I found myself in the seat next to Arthur Farwell, through whose good offices Puccini obtained the music and the words of certain Indian songs which he has incorporated in his score. Mr. Farwell, you know, spent years digging up these old Indian themes, and is to-day an expert on the subject.

Before the curtain went up, we had an opportunity to see Andreas Dippel, fresh from Chicago, looking as youthful as ever, as if the cares of management rested lightly on his shoulders, while Blanche Bates, who, you know, created the rôle of *Minnie* in the original Belasco play, sat with eager face, not far from the gentleman whose special function, in this life, is to blow the horn, in advance of Walter Damrosch.

* * *

It is not considered polite to publish what takes place at a rehearsal, so I can only tell you that when it was all over the general verdict seemed to be that the opera was bound to be a great popular success, however the critics and musicians might agree to disagree with regard to the precise position to be accorded to Puccini's music.

* * *

After the performance of the opera on Saturday night, a reception was given to Signor Puccini by the directors of the opera house, at which a large number of musical and society people were presented to the composer. Outwardly, the proceeding partook somewhat of a supplementary ovation to the one which the composer, the artists, David Belasco, and Gatti-Casazza had received during the performance.

During the reception there was almost a performance of Gilbert and Sullivan's "Ruddigore" in which the principals would have been our good friends, Walter Damrosch and Mr. Finck, the scholarly critic of the *Evening Post*. It seems that Mr. Damrosch took this occasion to inform Mr. Finck that if he printed any more "untrue things" about him, he would sue his paper for libel, to which Mr. Finck is reported

to have said that the particular things that Mr. Damrosch complained of were not written by him, but that if Mr. Damrosch desired to see in the *Evening Post* a really true criticism of his (Damrosch's) conducting, he could have it.

* * *

The comedy element was not lacking at the opening performance. Otto H. Kahn, the millionaire director of the Metropolitan, to whom, with Clarence H. Mackay, the production of the Puccini opera is largely due, was refused admittance. He did not happen to have his ticket with him, and only after some time was rescued by the chief usher and brought in.

This reminds me of a story—I don't remember whether I have told it before or not. Years ago, when Rubinstein was announced for a concert at Steinway Hall, a big policeman, by the name of Mike Rafferty, was stationed at the rear entrance with strict order to let no one in. It seemed that certain people more or less acquainted with the hall had taken the opportunity, at previous performances, of getting in that way without pay. Rubinstein, according to his usual custom, came along at the last moment and tried to get in.

"Oh no you don't," said Rafferty.
"Yes, but I must," said Rubinstein.
"My orders are to let no one in here," replied Rafferty.

"Yes," exclaimed Rubinstein, "but if I don't get in there won't be any concert."

"And who are ye?" said Rafferty, as he gave the pianist a slight dig with his night stick.

"I'm Rubinstein!"
"I don't care," smiled Rafferty, whether you are Goldstein, or Einstein, or Rubenstein or any other old Stein, "you don't go in."

Luckily, one of the managers, frantic at the non-appearance of his star, happened to come along and so rescued the pianist and brought him in, in triumph.

* * *

How these critics love one another. I notice that Henderson, of the *Sun*, in his fine article last Sunday, speaks of Mr. Finck, of the *Evening Post*, as a gentleman "whose views on music have an agreeable aloofness." This was apropos of Mr. Henderson's insistence that we all, including Mr. Finck, are apt to take opera too seriously.

When Mr. Henderson writes of Mr. Finck's "aloofness," does he refer to the fact that Mr. Finck sits rather way back, at the Metropolitan, on the right side of the house, while the body of critics, a kind of Pleiades constellation, sit well to the front, on the right side of the house; or, is it perhaps because Mr. Henderson soars in the upper ether from which he occasionally "planes down" to reach a cup of cold comfort to his curly headed, Falstaffian, genial associate of the *Tribune*? I suggest this, because in the same article Mr. Henderson came to the relief of Mr. Krehbiel apropos of Krehbiel's "editing" the program book of Mme. Sembrich's recent recital of folksongs, at which several of the other critics have recently jibed.

Anyway, it is a wonder to me how the critics write as well as they do, are as interesting as they are, and, with rare exceptions, are as fair as they are. Think of what they have to go through, season after season, with from eighteen to twenty operatic performances, orchestra performances, and recitals, of more or less importance, every week. Occasionally they are accredited with a slip which is not their own, because with the onerousness and multifariousness of their duties they are forced, at times, to deputize some of their work to others, and that is how, no doubt, George Hamlin, the tenor, who was on here recently from Chicago, with a recital, was able to sneer that one of them had credited him with singing the drinking song from "Pagliacci" instead of, as you know, from "Cavalleria."

* * *

I presume you have had a hearty laugh over the spasm of virtue which seized Chicago and caused its Chief of Police to put an interdict upon the performance of "Salomé." To one who knows that Chicago is a "hard town" this is amusing. Yet let us not forget that it takes a large knowledge of life, as well as sound philosophy, to understand Chicago. In that great city of the Middle West, many of the human problems are being fought out, some of which New York has already partly solved. Perhaps in no other city in this country, except, one might say, in San Francisco and the Far Northwest, is the great struggle between mind and matter going on as it is to-day in Chicago. The passing of that city from a mere distributing point into a vast manufacturing center could not be accomplished without a stress and storm period, so, while it is easy to laugh or sneer at Chicago, it would be more just to sympathize with it in its struggle to evolve civilization from conditions many of which are as yet elemental.

However, if Chicago did not want "Salomé," Detroit, conscious of a superior

and unassailable virtue, did. Atlanta and Cleveland, however, not feeling quite as steady on their moral pins, also interdicted the opera. Perhaps the worst result of the whole thing has been that it made Mary Garden burst into profanity, and exclaim that "Chicago is not the whole United States by a ——d sight!"

Mary always was so impulsive!

Hammerstein, ever ready to rush into print, gave it as his opinion that the reason "Salomé" was stopped in Chicago, was on account of the jealousy of the Beef Trust, who considered the beheading of John the Baptist as an infringement of their privileges. He also said that naturally many Chicago women would object to the scanty attire of Mary Garden, as *Salomé*, because they wore flannels!

* * *

The other night I sat through the performance of Maeterlinck's poetic drama "Mary Magdalene," in which Miss Olga Nethersole and her company appeared, and to which a musical accompaniment was played by the Russian Symphony Orchestra, under the direction of Modest Altschuler. The program tells you that the music is based on various Hebrew and Oriental melodies, designed to convey the spirit of the play and to weld the acts of the drama together. Besides an accompaniment to some of the scenes, it consisted of an overture and a symphony intermezzo between acts one and two, during which there was also a solo by Grace Clark Kahler.

In the first act two themes are developed, that of the *Nazarene* and that of the *Magdalene*.

The music between Acts I and II is supposed to indicate the change of heart on the part of the *Magdalene*.

At the opening of the second act a slave sings an old Hebrew melody to the accompaniment of an ancient harp.

In the third act we have the music of the maimed, the halt and the blind.

The story of the play deals with the period just before the crucifixion, and, while not historically accurate, illustrates the salvation of *Mary Magdalene*, the struggle of the good influence with the bad, and it shows also the attitude of the people, and especially of their Roman governors at the time.

I was particularly interested because the part of *Lucius Verus*, the young Roman centurion, who is supposed to be in love with the *Magdalene*, was taken by Edward Mackay, son of an old friend, F. F. Mackay, in his day the greatest character actor in the country.

The music, while finely rendered by the orchestra, had that peculiar barbaric wail of despair which seems to characterize the Hebrew themes. I might have appreciated the solo had not Miss Kahler an unfortunate tremolo, which to me is always distressing. However, she is not alone in this. Some of our greatest artists, notably Slézak, have it badly. Upon me, the tremolo has such an irritating effect that I want to take off my shoes and hit somebody.

What is the matter with our music teachers that they permit such things? Or is it, perhaps, because of some of our music teachers that singers have been taught not to use the voice properly and so have developed a tremolo?

* * *

It is as I supposed. Other people than myself are interested in the effect upon people, of whistling in the street. In this connection the following letter came to me the other day:

"Dear Mr. Mephisto:—
Referring to your notes in the issue of November 26th regarding the man who whistled airs from 'Bohemian' and 'Tosca' and your trying a little Chopin on the Fifth Avenue bus—the enclosed clipping presents another argument for classical music for public whistlers rather than ragtime.

The classics got attention from the fair sex, while the ragtime got the 'Kibosh' for its exponent.

The moral is plain.
Yours truly,
E. W. Tuckermann."

The clipping to which Mr. Tuckermann refers tells of a man who escaped from an asylum by jumping through a second-story window, and who was arrested while wandering about the streets bare-headed and whistling ragtime songs.

The man was worth eighty thousand dollars, and had gone insane worrying over the loss of twenty thousand. I wonder what he would have whistled if he had lost forty thousand dollars—presumably the "cistern" music from "Salomé."

It might be possible to work out an equation in this matter. If the loss of 25 per cent. of one's fortune leads to the whistling of ragtime, and the loss of 50 per cent. to, say, Strauss (could that be determined), an equation might be produced by which one would be enabled to determine the precise musical effect upon the mind, of disaster in different proportions.

As I have often said, the psychology of music has not yet been written. At all events, the experience of the above man

would go to show that if one must whistle on the street, he should avoid ragtime if he does not wish to be arrested.

I know from experience that Chopin is safe, and am thinking of trying soon "The Girl of the Golden West." Ticket speculators should call early, however. I have some excellent sidewalk space for sale at \$100 a square foot.

* * *

Wiggles, of Boston, like Jiggles, of Philadelphia, is interested in musical criticism.

My friend Wiggles has sent me a criticism of a performance of the "Mikado" by Accomack Tribe 155, I. O. R. M., whatever, whoever and wherever that is, which, if I had only seen earlier, would have enabled me to write a criticism of the "Fanciulla," which would have made the New York critics verdant with envy. It says:

"The characters in the cast are few, but all of equal importance to the successful rendition of the opera, each part being made to fit the one next to it in every direction, and then the whole surrounded by beautiful choruses and characteristic poses, and backed up by specially designed scenery, all going to make the successful and beautiful production that made the names of Gilbert & Sullivan famous in the field of comic opera."

To write an opera in which every part fits the next one to it in every direction is, indeed, an achievement. It is somehow expressive of eternal fitness, and that is what we are all vainly looking for in opera.

* * *

Voila! A tid-bit from Chicago:
I love Mary Garden,
Her Art is so warm,
And if I don't see her
She'll do me no harm.

Sophisticated and encrusted as we become in our contact with the hard world, there always remains in our hearts a soft spot for the good old nursery rhymes.

Your
MEPHISTO.

WHEN CHALIAPINE WAS HERE

An Unrecorded Concert Before an Audience of His Countrymen

Perhaps the most interesting concert given by Chaliapine in this country, Mr. Bernstein further relates, has never been recorded, writes Henry T. Finck in the *Century Magazine*. It was an informal affair, on the occasion of the Russian New Year, on the steamship *Moskva*, then in New York harbor. There were only half a dozen invited guests, the rest of the audience being composed of the crew. After supper Chaliapine was asked to sing. He promptly went over to the piano and, accompanying himself, started to sing a Russian folksong. The sailors and officers crowded the doorway and looked at him with open-mouthed admiration. Suddenly he left off singing and, turning to the crowd, said:

"You must join me, boys, or I will not sing at all."

He sang with them a number of plaintive Russian songs, and after midnight closed with the song of the "Dubinushka" ("The Oaken Cudgel"). Then he went over to the sailors, spoke to each of them, and related some of the hardships of his early years, the tears streaming down his cheeks as he spoke. Finally he brightened up and distributed among the sailors all the money he had with him, while they embraced and kissed him.

AMERICAN TEACHER HOST

Musical Soirée Given in Berlin by J. Courtland Cooper

BERLIN, Nov. 26.—J. Courtland Cooper, the voice teacher from Chicago, was the host at a charming soirée musical in his new studio at Berchtesgadener St. 35 recently. Mr. Cooper's work has attracted much attention in the Berlin musical world not only among American students, but also among Germans, and there was a large attendance. Mr. Cooper prefaced the program of the evening with a short talk, in which he emphasized the main points of his theory of voice building. He declares that it should be as easy to sing as to talk, and it should be as easy to sing in any one part of the voice as in any other. With the voice properly produced all effort is eliminated and compass, quality and volume, as well as the greatest range of dynamic possibility, are the result.

The program of the evening was sung by Ella Haydutska, Marjorie Mack and Dore Busch, and admirably illustrated the points which Mr. Cooper insists are the indispensables of artistic vocal work—absolute freedom of production and enunciation. An interesting item of the program was Aladas Rado's setting of the poem, "The Storm." Mr. Rado is acting as kapellmeister for Mr. Cooper.

HUMPERDINCK PREMIÈRE ON THE 28TH

Composer Attends Rehearsal of His New Opera at the Metropolitan—Slezak Makes His New York Début as "Lohengrin"—"Faust" Has Its First Revival of the Season

METROPOLITAN OPERA CALENDAR, WEEK OF DECEMBER 7 TO 13

"DIE WALKURE," by Wagner, Wednesday evening, December 7, with regular cast, including Carl Burrian as Siegmund, Lucy Weidt as Brünnhilde, Walter Soomer as Wotan, Berta Morena as Sieglinde, Allen Hinckley as Hunding, Florence Wickham as Fricka, and Alfred Hertz, conductor.

"LA BOHEME," by Puccini, Thursday evening, December 8, with Miss Farrar, Miss Alten, Messrs. Jadlowker, Scotti, Didur and De Segurola.

"LOHENGREN," by Wagner, Friday evening, December 9, with Leo Slezak as Lohengrin (his New York début in the rôle), Olive Fremstad as Elsa, and Mme. Homer, Messrs. Goritz, Hinckley and Hinshaw.

"FAUST," by Gounod, Saturday afternoon, December 10, first time this season.—*Faust*, Hermann Jadlowker; *Mephistopheles*, Leon Rothier; *Valentin*, Dinh Gilly; *Wagner*, Bernard Begue; *Marguerite*, Geraldine Farrar; *Siebel*, Rita Fornia; *Marthe*, Marie Mattfeld; Conductor, Vittorio Podestà.

"THE GIRL OF THE GOLDEN WEST," by Puccini, Saturday evening, December 10, first performance on any stage.—*Minnie*, Emmy Destinn; *Johnson*, Enrico Caruso; *Jack Rance*, Pasquale Amato; *Nick*, Albert Reiss; *Ashby*, Adamo Didur; *Sonora*, Dinh Gilly; *Trin*, Angelo Pada; *Sid*, Giulio Rossi; *Bella*, Vincenzo Reschiglani; *Harry*, Pietro Audisio; *José*, Glenn Hall; *Happy*, Antonio Pini-Corsi; *Larkens*, Menotti Frasconi; *Billy*, Georges Bourgeois; *Woolie*, Marie Mattfeld; *Jake Wallace*, Andrea de Segurola; *José Castro*, Edoardo Missiano, and *Rider of the Pony Express*, Lamberto Belleri.

"CAVALIERIA RUSTICANA," by Mascagni, and "I PAGLIACCI" by Leoncavallo, Monday evening, December 12, with Hermann Jadlowker a new *Turridu* in "Cavalleria."

WITH the attention and efforts of the Metropolitan Opera Company focussed upon the première of "The Girl of the Golden West," there was no attempt to introduce novelty in the rest of the program for the week ending December 13. Nevertheless, there were features of interest in the several performances, one in particular being the New York début of Leo Slezak in the title rôle of "Lohengrin."

Engelbert Humperdinck heard his first rehearsal of his new opera, "Königskinder," on Monday last. The first and second acts were gone over in the composer's presence with Alfred Hertz in the conductor's chair. All the principals participated, including Geraldine Farrar, Hermann Jadlowker, Louise Homer, Otto Goritz, Florence Wickham, Adamo Didur, Albert Reiss, Antonio Pini-Corsi and William Hinshaw. Humperdinck, with a score in his hand, followed the performance and applauded it at the end of each act.

It is announced that the first performance in the world of the new Humperdinck opera will take place at the Metropolitan on the evening of Wednesday, December 28.

Mr. Slezak's advent in "Lohengrin" was accomplished on Friday evening of last week. His majestic stature, set forth glitteringly in a gorgeous suit of armor, lent physical impressiveness to his first entrance upon the stage. He was in good voice and his impersonation never lacked of dignity and fine feeling. Most of his music he sang very beautifully and the nobility of his bearing compensated for whatever of the mystical element may have been missed from his conception. Mme. Fremstad sang *Elsa* for the first time this season, but her performance of the part is well known. It is a vocally delightful and a poetic impersonation. Mr. Goritz as *Telramund*, Mme. Homer as *Ortrud* and Allen Hinckley as the *King* were all excellent, and Mr. Hinshaw sang the music of the *Herald* splendidly.

"Die Walküre" had its third representation Wednesday, December 7, with the same singers as at previous performances. Lucy Weidt's suppression of the short skirt which

she wore at the first performance has improved her appearance and she sang with artistic feeling. Berta Morena's lovely *Sieglinde* always merits a word in passing. She was at her best. Mr. Hertz conducted with power.

Geraldine Farrar was heard twice last week, her winsome *Mimi* being revealed at the Thursday performance. She sang with fresh, sweet tones and moved her audience greatly by the pathetic note in her acting. Mr. Jadlowker sang well as *Rodolfo* and Messrs. Scotti, De Segurola and Didur were a delight as always in their customary roles. Bella Alten was an engaging *Musetta*.

Miss Farrar's personal loveliness shone in her *Marguerite*, which was sung for the matinée audience of Saturday. It was an excellent performance of "Faust" in all particulars, the fact of the imminence of the Puccini première having no effect to impair the carefulness of the production. Aside from the artistic singing of Miss Farrar, Mr. Jadlowker, as *Faust*, Dinh Gilly, as *Valentin*, and Rita Fornia as *Siebel*, there was interest in the appearance of a new *Mephistopheles* in the person of Leon Rothier, who disclosed a good voice and an acquaintance with the traditions of the rôle. It was the first performance of the Gounod opera of this season and chorus, ballet, stage management and orchestra all contributed to a worthy revival.

Mme. Melba was ill with a cold Monday evening, December 12, and instead of "Traviata," which had been announced, the double bill of "Cavalleria Rusticana" and "Pagliacci" was given. It was the third of the season's performances of this bill. Mr. Jadlowker sang *Turridu* and furnished the only change in the cast. Bella Alten returned to the rôle of *Nedda*, in which she is always charming. Caruso was in good spirits as *Canio* and Amato's fine singing of the "Pagliacci" prologue won him tumultuous applause.

At the Sunday concert Berta Morena, Marianne Flahaut, Allen Hinckley, Salvatore Sciacetti and William Hinshaw were the soloists.

MISS WILLARD'S RECITAL

Chicago Pianist Wins Laurels in Finely Presented Program

CHICAGO, Dec. 12.—Carolyn Louise Willard, pianist, gave a concert Sunday afternoon in Music Hall that showed her rare accomplishments to decided advantage. Her program was not overstocked with contrast, but was weighty with the larger meanings of music.

Miss Willard has a vigor of touch and an earnestness of style that makes her reading of the classics virile and effective. Her playing of the Beethoven Variations in F was particularly strong and masterful. A broad and colorful interpretation of Brahms's Scherzo in E Flat Minor was made interesting and illuminative, and a group of five Chopin selections, Nocturne Op. 48, Prelude in B Major, Prelude in B Minor, Prelude in F Major and Ballad, Op. 47, was played with a sprightliness and vigor that lifted them above priggish sentimentalism. They came fresh, clear and wholesome from her fingers and proved most agreeable. No little interest was furnished in her playing of three Preludes of

Theodore Otterstrom, a local composer, embracing one in F Sharp Minor, one in E Major and one in C Sharp Minor. Lighter numbers of the musical matinée, flung off with an element of joy and skill that were inspiring, were Paul Juon's Etude Op. 18, Debussy's "La Fille aux Cheveux de Lin," a quaint waltz by Selim Palgren, "The Approach of Spring," taken from "Finnish Lyrics," and Beethoven's Concert Study in D Minor. C. E. N.

Manager Shipman Busy Booking the Nordica Tour

Frederic Shipman, who directed the Melba tour with such success and who is now busy arranging Mme. Nordica's tour, stopped over in New York for a few hours this week. Mr. Shipman spends most of his time traveling, and, as he himself says, keeps his office in his hat. He disdains the idea of headquarters in New York or in any other city. "I'm too busy looking after the affairs of my artist to sit at a desk," he explains.

Mr. Shipman on this occasion was particularly pleased over an engagement he had just closed for Mme. Nordica in Har-

risburg, Pa., for January 19. "I met John Fox Weiss, president of the Harrisburg Choral Society," he said, "and within an hour we had the consent of the entire committee to give this big concert. It will be Mme. Nordica's first appearance in Harrisburg, and the local committee is most enthusiastic over the project."

MAUD POWELL IN CANADA

Winnipeg Audience Again Pays Tribute to Her Artistry

WINNIPEG, CAN., Dec. 8.—Maud Powell, the violinist, played at the Winnipeg Theater on December 5, and a large audience filled the house and received her in enthusiastic fashion. Miss Powell is by no means a stranger to Winnipeg audiences, and her merits have no longer to be proved. Her program comprised the Saint-Saëns B Minor Concerto, the César Franck sonata, a Bach number, Brahms's "Hungarian Dance," Grieg's "To Spring," and "Wedding Music," Coleridge Taylor's "Deep River," Hubay's "Zephyr" and a Sarasate "Spanish Dance." Although the weather was intensely cold, Miss Powell's playing did not suffer in the slightest degree, and she carried her hearers away in her usual fashion. It is difficult to comment frequently upon Miss Powell's achievements, for, as one of her hearers at the concert in question remarked, "to praise perfection is mere bathos." Perhaps the most striking work of the evening was done in the Franck sonata, which she played with wonderful breadth and interpretative insight. The Sarasate, Hubay and Grieg numbers were altogether bewitching. Waldemar Liachowsky's accompaniments were, as usual, a feature of the concert.

Miss Powell played in Fargo on the following day with similar results, and last Sunday she appeared at a charity concert in Chicago, at which Mary Garden was one of the participating artists.

E. T. STOTESBURY SEEKS TO RECOVER \$40,000 FROM HAMMERSTEIN

PHILADELPHIA, Dec. 8.—E. T. Stotesbury attached Oscar Hammerstein's production of "Hans, the Flute Player," to-night for the recovery of \$40,000 which, according to Abraham M. Beiter, Mr. Stotesbury's attorney, Mr. Stotesbury loaned the impresario when the latter was in financial trouble at the Opera House at Broad and Poplar Streets.

In regard to the action of Mr. Stotesbury stated above, Arthur Hammerstein, in New York, said that he could not understand it.

"In the first place," said Mr. Hammerstein, "that production no longer belongs to my father, but to Lyle Andrews. In the second place, Mr. Stotesbury gave my father \$40,000 during the street car strike in Philadelphia to keep the house open. My father had intended to close the opera house, and it was kept open at Mr. Stotesbury's desire and expense."

MISS SHOWALTER'S BUSY SEASON

Edna Blanche Showalter, who lately completed her tour as soloist with the New York Symphony Orchestra, and who is singing the rôle of *Nicholas*, the shepherd boy, in Walter Damrosch's Carnegie Hall production of "The Children at Bethlehem," sang with the Quebec Symphony in that city on December 2. Miss Showalter's success in Quebec is described as greater than that scored there by any singer in recent years, and she is urged to give a recital there before the end of this season. Her ovation and encores prolonged her program for one hour. *Soleil*, the French daily, described the enthusiasm she aroused as "increasing frenzy." Miss Showalter, herself, considers her Quebec appearance as the greatest popular success she has yet won.

Miss Showalter duplicated her Quebec success in her Montreal and Scranton recitals. She will return to these cities next year under different auspices.

EPSTEIN TRIO NOW THE NEW YORK TRIO

The chamber music organization formerly known as the Epstein Trio will in future be known as the New York Trio. With three musicians of such high rank as Alexander Saslavsky, violinist, Vladimir Dubinsky, cellist, and Herman Epstein, pianist, the trio will again take a prominent position among chamber music societies this season. Mrs. E. M. S. Fite, of Carnegie Hall, will manage the trio.

JULES FALK IN TWO CONCERTS

Jules Falk, the violinist, was heard in a concert at Trenton, N. J., on December 15, when he appeared as soloist with the Monday Musical Club. On December 19 he will play at a private musical to be given at the home of Mrs. Harry E. Converse, in Boston, where he has played before this season.

FINE CHORAL WORK BY MADRIGAL CLUB

Chicago Society Has Assistance of Emil Liebling, Pianist at First Concert

CHICAGO, Dec. 12.—The Chicago Madrigal Club gave the first concert of its tenth season last Thursday evening in the Music Hall of the Fine Arts Building. The active organization has been swelled to fifty voices, and the musical director, D. A. Clippinger, has been untiring in his efforts to secure the finer valuations of ensemble in singing.

Notwithstanding the somewhat disconcerting effect of new additions, the general work of the club was of a superior order and better than any time before in its history. The enlistment is equally divided between male and female voices, and vocal quality rather than strenuous gives the work of the club fine value.

The program opened with H. L. Wilson's waltz song, "Carmena," a light and filmy fragment. This was followed by Max Field's vigorous work, "The Mariner's Song," which was accorded the honor of a prize last season, and in contrast to this was Elgar's "Spanish Serenade." One of the most interesting compositions of the night was Daniel Protheroe's musical setting of Sidney Lanier's beautiful poem, "The Trees and the Master." The fine coloring of this composition was admirably sustained. The singers gave a gentle melancholy to a Servian song by Arkhangelsky. An amusing interlude was a laughing song by Frank Van der Stucken. The Mendelssohn "Spring Song" was delightfully done.

A feature of this concert, which drew a large and musical audience, was the appearance of that excellent pianist, Emil Liebling. He gave a test of his virtuosity in a petite suite for piano and string orchestra by Ole Olson. It pleased the audience immensely, and after the completion of the five merry little numbers he gave an original serenade of his own, equally charming. He then played three original compositions, "Under the Magnolias" (a Southern serenade), "Moment Musical," and "Carmenita" (a Spanish caprice). C. E. N.

NO "GIRL OF GOLDEN WEST" ROLLS FOR MECHANICAL PIANOS

Tito Ricordi, of the Milan music publishing house of Ricordi & Co., and agent and publisher of all of Puccini's operas, has refused to permit American talking-machine companies or music roll houses to reproduce mechanically any of the music of "The Girl of the Golden West." Selections from "Tosca," "Bohème" and "Madama Butterfly" have a large sale in player-piano music rolls and talking-machine records. Some idea of the interest being taken in "The Girl" by the public is shown by the fact that out of 1,000 scores sent to this country not one was unsold at the end of the first week.

SCHARWENKA IN BALTIMORE

BALTIMORE, Dec. 12.—The seventh Peabody Conservatory recital was given by Xaver Scharwenka, pianist, Friday afternoon. His program consisted of the Chopin Fantasie in F Minor, Liszt's Ricordanza and Mephisto Waltz; Beethoven's Sonata Appassionata, op. 57, and his own composition, Theme and Variations, op. 48. He was given a cordial reception by a large audience. W. J. R.

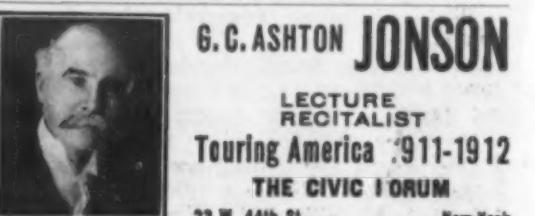
EMMA EAMES TO WED DE GOGORZA

PARIS, Dec. 12.—The engagement is reported here of Emma Eames and Emilio Gogorza, the baritone who lived many years in New York but is now a naturalized Frenchman. A joint concert tour of America is in prospect for the couple. It is said they will be married in the late Spring or early Summer.

PEOPLE'S SYMPHONY CONCERTS

MINIMUM RATES,
F. X. Arens, Director.
6 Chamber Concerts
Course Tkt. \$1.50 for 2
Dec. 13, 8.15 P. M.
Olive Mead Quartet
Dec. 18, 3.15 P. M., Carnegie; 2nd Symphony Concert
Massenet Overture, "Phedre," Tchaikovsky's "Variations," Roccoco Thème, Goldmark, "Rustic Wedding," Symphony, Elgar, "Pomp and Circumstance."
Tickets, 15, 25, 35 & 50 cts.

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NOTED PAINTER OF FLORAL LIFE TO DEVOTE HIMSELF TO OPERATIC COMPOSITION

Paul de Longpre, in Ideal Surroundings in Southern California, Turns to Music—His Interesting Career in Artistic Achievement

By Walton Fawcett

MUSICAL circles have every reason to be interested in the announcement that Paul de Longpre, the artist and musician who has up to the present devoted the major portion of his time to painting, proposes to reverse the ratio in future and give an increased amount of attention to music. Already he is hard at work upon an operatic composition and others are in prospect. Hope for an ambitious outcome of his efforts is based in no small degree upon the creative genius which De Longpre has evidenced in dual realms of artistic en-



Mr. de Longpre, His Wife and Daughter on Their Grounds

deavor and in the distinctive originality of his methods and products.

Paul de Longpre has been for many years past so closely identified with the art life of the United States, and particularly of Southern California, where he has long made his home that many persons overlook the fact, which might indeed be suspected from his name, that he is a native of France. Born in Paris some fifty-five years ago he was one of ten children and enjoyed few early advantages of an educational character. However, he early manifested talent, amounting to genius, for



The Villa of Paul de Longpre in Hollywood, Cal.

the painting of floral subjects and he spent a portion of each year in the country near Paris in order to study nature at first hand and devoted to his flower painting all the time he could spare from the more remunerative decoration of fans upon which he was dependent for a livelihood.

His floral studies attracted wide attention from the outset and he exhibited at the Paris Salon in 1876 and succeeding years. However, a few years later the entire course of his plans was altered by the failure of the Paris banking institution in which all his savings had been deposited. De Longpre had married at eighteen and the age of twenty-two found him with a family consisting, in addition to his wife, of two daughters and one son. Facing such domestic responsibilities he determined, following the bank failure which swept away his savings, upon a radical move and accordingly deserted Paris and took up his work in New York, despite the freely expressed misgivings of all his associates. He remained in the metropolis for some years and then took up his abode in Southern California—attracted partly by its climatic advantages but in even greater degree by the opportunities afforded for obtaining at all seasons of the year a wealth of studies for his flower paintings.

As appears not at all strange in view of his temperament, Paul de Longpre has always had a distinct taste and talent for music. Considerations of expediency, though, for many years prevented him from bestowing upon it more than casual attention. Latterly, however, that pronounced financial success has crowned his artistic efforts, he has had the leisure and the facilities for musical composition under ideal conditions. Most of his earlier compositions were more or less fragmentary in character, such as the descriptive waltzes which have been played with such success throughout the country by Sousa's Band

and other concert organizations, but Mr. de Longpre is now essaying more pretentious forms in composition.

That the artist-composer has opportunity to woo the muse in as truly ideal surroundings as may be found on either side of the Atlantic can be attested by all of the numerous musicians who have been entertained at the de Longpre villa, in Hollywood, California, a suburb of Los Angeles, picturesquely situated in the foot-hills of the Sierra Madre Mountains. The site of the villa, a spacious tract in the frostless belt of the land of sunshine, was selected primarily because it enabled a continual profusion of posies as inspiration for the "King of Flower Painters," but it now confers a none the less appreciated boon in facilities for out-door musical composition at all seasons of the year.

The de Longpre home—a combination of studio and residence, many of whose features might be profitably copied by musicians who are planning ateliers—is one of the "show places" of the tourist mecca wherein it is located. The building, the far-flung frontage of which renders it most conspicuous, is of the concrete or stucco on metal lath construction which is so extensively employed in this section of the country. Architecturally the structure is Moorish in motif, but with some of the characteristics of the later Spanish Mission style of architecture which originated on the Pacific Coast a couple of centuries ago and has given the impress of its influence to so many of the modern buildings of the region.

The studio and other rooms in the villa are of the unusually spacious proportions of which the exterior gives promise and there are corridors, balconies and towers which afford seclusion when it is desired. In addition to the imposing residence this flowery estate situated between the ocean and the mountains has five garden houses

His Villa at Hollywood a "Show Place" of That Section, Where Many Musical Celebrities Are Entertained—How He Studies

which harmonize with the main building in architectural design. One of these detached structures is the retreat to which the artist-composer retires when he desires to pursue his labors secure from intrusion and another is the appropriately named "guest house" where Mr. de Longpre has from time to time entertained so many of his musical friends at Bohemian suppers.

Paul de Longpre has been ever a man of ideals as well as ideas and those persons who realize to what an extent he possesses that rare combination of the poetic and the practical are confident that he will accom-



Mr. de Longpre Reading Among the Flowers He Paints So Well

plish something worth while in the field of musical composition. "Bear always in mind that the highest type of beauty is the highest art" has been the life motto of this versatile man and his favorite bit of advice for the beginner in any artistic pursuit has long been, "consider money as a help in art, never as a guide." Certain it is that none of his own musical compositions has been done under the spur of hardship or necessity—if such immunity be conducive to the highest attainments in creative work.

Gets Rights to Viennese Operettas

LONDON, Dec. 7.—Fred C. Whitney has arrived here from Vienna with four comic operas he purchased there. Two are by Oscar Straus, "My Young Gentleman" and "Little Friend." One is by Leo Fall, "The Siren," and one by Franz Lehár, "At Last Alone." Mr. Whitney has the American and English rights to all but "The Siren," which he has for England only. Mr. Whitney will leave for New York on Saturday.

Harold Bauer, like Josef Hofmann and Busoni, has put Chopin's Ballade in F Major into his répertoire this season. He played it in London the other day.

Importance of Personality to Pianist

(W. S. B. Mathews in *The Etude*.)

While the tradition is that no pianist has played like Liszt (they mean so well as Liszt), I, personally, quite agree with Emil Liebling, who says that in all probability Liszt in his best days did not play with anything like the technical perfection we find in Godowsky, Lhévinne, or even perhaps in Bauer, Gabrilowitch and Josef Hofmann. Nevertheless the standpoint has changed; the basis of valuations has become

other than it was. What this other standard may be will appear as soon as the four different manners in which fine piano recitals influence the music-lover are set forth in order. They are these:

(1) The personality of the artist stimulates the hearer.

(2) The artist gives new ideas of technical possibilities and of interpretation; and emphasizes the meaning of the composer.

(3) The hearer gets a general idea of important compositions not previously known to him,

(4) The hearer gets higher and finer ideas of great compositions which he has previously studied by himself.

Summing up then, we have two sources of benefit from piano recitals, arising from:

(a) The qualities of the artist; and (b) The qualities of the music.

The most marketable thing a piano virtuoso can possess is still quite the same as it was when Chopin played in Vienna in 1819. Liszt played in Paris as a boy, and Thalberg made his tours; namely, the gift of personality. If you happen to have that magical something about you which leads people to "sit up and take notice," the highest rewards in the profession are yours.

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GEORGE HAMLIN'S TRIUMPH IN CARNEGIE HALL

Another New York Recital Demonstrates Anew His Title to First Place Among American Concert Tenors

Mr. Hamlin brought forward as usual several new songs; all of which show the musicianship and the sincerity of the artist who seeks new effects not for his own glory, but devotes himself with ardor and wide capability to the exploitation of music.

His program had many complete and partial novelties. One might quote the entire offering, indeed, as each song had a value of its own and a few were familiar. There were many encores and many repetitions.—New York Evening Mail, Nov. 21, 1910.

Mr. Hamlin has long been recognized as a singer of uncommon taste, both in the choice and the interpretation of programmes. His fine artistic qualities have often been praised. They deserved praise again throughout his concert of yesterday.—New York Globe and Commercial Advertiser, Nov. 21, 1910.

Mr. George Hamlin gave a recital of songs yesterday afternoon in Carnegie Hall and pleased a large audience. The program was long and was also varied and interesting, as probably half of the songs are little known on the concert stage.—New York Herald, Nov. 21, 1910.

In the concert world we had George Hamlin singing a song recital with all his wonted refined and thoughtful musical delivery.—New York Town Topics, Nov. 24, 1910.

In Carnegie Hall yesterday the well-known tenor, George Hamlin, gave a recital of German, French and English songs before a large audience.

Mr. Hamlin, who first sang the songs of Richard Strauss in concert here, has gained during the last few years the highest rank on the concert platform. He possesses a magnificent voice, fine musical feeling, temperament, and last, but not least, an irreproachable diction, qualifying him in the highest degree for Lieder interpretation.

It was therefore again a particular pleasure yesterday to listen to his interpretations, a pleasure for which his hearers expressed their thanks in enthusiastic and long continued applause. (Translation.)—New York City Morgen Journal, Nov. 21, 1910.

A large audience hears his fine singing in Carnegie Hall.

Mr. George Hamlin is a singer whom it is a delight to hear in his rare appearances in New York. Mr. Hamlin pursues an independent course in the practice of his art and follows in no beaten track his selection of the songs he sings. He is, in fact, an indefatigable explorer in the ancient and modern literature of the song, and he brought forward yesterday some interesting results of his explorations.

It was a program skillfully arranged with a feeling for contrast that made the several numbers on it heighten each other's effectiveness. There was much that was fine in it yesterday, in finish of phrase and excellence of declamation and diction, in sentiment and variety of expression.—New York Times, Nov. 21, 1910.

George Hamlin gave a recital of songs in the afternoon at Carnegie Hall. Mr. Hamlin is well and favorably known to this public. His singing is filled with imagination and guided by a fine musical intelligence.—New York Sun, Nov. 21, 1910.

Tenor, as always, gives compositions worth hearing.

An interesting program of songs

Among Mr. Hamlin's most important engagements so far booked this season are:

Boston Symphony Orchestra: Bach's St. Matthew's Passion.
New York Philharmonic Orchestra: Strauss and Beethoven.
Thomas Orchestra, Chicago: Wagner Program.
St. Louis Symphony Orchestra: Messiah.
Boston Handel and Haydn Society: Verdi Requiem.
Toronto Mendelssohn Choir: Three consecutive appearances.
Chicago Apollo Club: Totentanz, by Woyrsch—first American production, and
Worcester Musical Festival: Seventh appearance at these festivals.
These appearances are in addition to his long list of recital engagements for which Mr. Hamlin is in constant demand.

Versatility Shown in Hamlin's Recital

George Hamlin contrived to introduce a quaint and attractive feature into his program of songs at Carnegie Hall yesterday afternoon. His offering might have been named "A recital of old songs from various parts of the Old World," for scattered throughout his long list were old German, old Swedish, old Irish and old Scotch songs.

Mr. Hamlin, who has been identified for some years with the large oratorios, is possessed with a tenor voice of exceptional range and beauty. His diction is noteworthy, for whether he sang in French, German or English, every word was distinct and yet the importance and symmetry of the music was retained.—New York American, Nov. 21, 1910.

The singing of a mature artist, fully alive to both the music and the poetry of his songs, was heard in the recital of George Hamlin at Carnegie Hall in the afternoon. Mr. Hamlin's fine qualities have often been exploited before New York audiences and as often extolled. In everything Mr. Hamlin's intelligence and taste were conspicuous.—New York Tribune, Nov. 21, 1910.

George Hamlin was welcomed in Carnegie Hall by a crowded house. The tenor, always effective, sang yesterday with such variety of expression and such individual style that his recital was more interesting than that of many a singer with a better voice. His program was unusual, ranging from early German to modern American songs and including Debussy, Brahms and many other masters.—The Evening Telegram, New York, Nov. 21, 1910.

Concert a Decided Success

Mr. Hamlin has evidently made a prolonged study of singing, and he approaches the interpretation of a song well with the science and taste necessary to his art.

His program was well chosen for a demonstration of his abilities, which undoubtedly include a genuine dramatic expressiveness. The concert was a decided success, and musical societies throughout the country, if they could abstain from yielding to the snobbish fascination exuded from foreign names, would do well to hear neighbor Hamlin in as good a program as yesterday's.—Morning Telegraph, New York, Nov. 21, 1910.

George Hamlin has long held a place of his own in New York as a wanderer in untried fields of song. He was the first to introduce the Lieder of Richard Strauss to New Yorkers, for which kind office he will not soon be forgotten.—New York Press, Nov. 21, 1910.

George Hamlin, after singing twenty-one songs, not to mention encores, at Carnegie Hall yesterday afternoon, suddenly broke into an operatic outburst.

"Now, why didn't he do that before?" was the only criticism of a large audience which had generously applauded the tenor and called him back to startle them by singing the drinking song from "Cavalleria Rusticana" with a power, vitality and brilliancy of tone which his other selections had only partly displayed.

His artistic and sympathetic interpretation, his easy and admirable technique, make his recitals not only of interest to that part of the audience called "representative," but to the music students, singers and teachers.—New York Evening World, Nov. 21, 1910.



was offered to a large audience in Carnegie Hall yesterday afternoon by George Hamlin. At his recitals he has invariably brought forward compositions worth hearing, and yesterday's concert conformed to the standard established.—New York World, Nov. 21, 1910.

George Hamlin, one of the best-known of this country's concert

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ECHOES OF MUSIC ABROAD

Arthur Nikisch to Be Hans Gregor's Conductor-in-Chief at the Vienna Court Opera—Voice Photography Invented by a Parisian—Weingartner to Make His Home in Italy After Leaving Vienna—Ernest Schelling's Second Recital in London

ARTHUR NIKISCH apparently has abandoned any last, lingering desire he may have been cherishing since he left Boston to return some day to these shores for a regular engagement. That such a desire could not have been very powerful in him, anyway, was demonstrated when the exorbitant demands he made cut short the negotiations opened a few years ago to induce him to return to his old post at the Hub. In any case, the first official act of Hans Gregor as the newly appointed director of the Vienna Court Opera has been to engage Nikisch provisionally as his *chef d'orchestre* from the first of April, when he slips into Felix Weingartner's gladly relinquished position. And if the engagement can be confirmed it means a life contract for Nikisch. Thus a quietus is given to vain imaginings of European newsmongers attributing to Gregor the intention of engaging Toscanini away from the Metropolitan and making him and Gustav Mahler co-heads of the orchestra.

Of late years Nikisch has had his headquarters in Leipsic, where he is the director of the Gewandhaus Concerts, and from Leipsic he makes regular trips through the season to Berlin to conduct the Berlin Philharmonic Orchestra's annual subscription series of ten pairs of concerts, also to Hamburg for a similar purpose. If he can secure a release from his Leipsic obligations he will sever all these connections in the Spring. Prince Montenuovo, Grand steward of the Austrian Emperor's household and head of the Vienna Court Theaters, is prepared to make great efforts to secure Nikisch's services, and to assist in freeing him from his German engagements. The count also engages in the life contract which is to bind Nikisch to the Court Opera to pay him a higher salary than any previous conductor has received. Nikisch will also undertake to conduct the Vienna Philharmonic concerts. He has secured for himself an annual two months' leave, which he intends to devote to conducting concerts in England.

There will be agonized wailing and gnashing of teeth among Berlin's devotees of music when their idolized Nikisch forsakes them. Time was—and it was a very few years ago—when, with Felix Weingartner conducting the Royal Opera House Orchestra's symphony concerts and Nikisch as the Philharmonic's star of great magnitude, they imagined they were the center of the orchestral universe. And perhaps they were. It caused them a wrench to give up Weingartner to Vienna, though the unedifying and protracted squabble he and the Berlin Intendance engaged in may have modified their grief. But it seems unlikely that Richard Strauss will trouble himself with the Royal Orchestra's concerts much longer, and now they are to be called upon to go into mourning again for Nikisch. This conductor, with the picturesque personality, has a pair of hands that are an irresistible attraction to the feminine portion of his audiences. But when he has gone to Vienna for good and taken his *spirituel* hands with him what will the Berlin women do then, poor things?

The change of residence will be in the nature of a homecoming for Nikisch, for he received his musical education at the Imperial and Royal Academy of Music in the Austrian capital, and began his professional career as a violinist in the orchestra at the Court Opera. While there he was personally selected by Wagner to play in the orchestra at the laying of the foundation stone of the Bayreuth Festspielhaus in 1872. Afterwards he became conductor of the Leipsic Municipal Opera, whence he came to America to direct the musical evolution of the Boston Symphony Orchestra. He now returns to assume the post of the highest honor musically in the

city where he first began his brilliant career.

THE other day a Kussewitzky Symphony Concert in Moscow, which Nikisch conducted, became a veritable Nikisch jubilation. It was the fifteenth anniversary of

wreaths and addresses were presented him by the Imperial Russian Music Society, the Moscow Conservatory, the Philharmonic Society and numerous other institutions, as well as admiring individuals, while telegrams poured in from numerous celebrities that could not be present.

The explanation of this enthusiastic homage to the visiting conductor lies in the fact that to him primarily is due the spread of Russian music beyond the borders of its homeland. He was the first non-Russian conductor to give Russian composers serious consideration in his programs, and for the enthusiasm with which he has championed their work from time to time their countrymen are deeply grateful to him.

A S for Weingartner, who intends to devote himself in future to the indulg-

the compositions with which he placed new laurels to his brow at the Chopin Centenary celebration in Lemberg a few weeks ago. So after opening with the Bach-Liszt Prelude and Fugue in A Minor he plunged into Chopin's B Minor Sonata, following it with the Nocturnes in C Sharp Minor, op. 27, and F Sharp Major, op. 15, four of the Etudes and the Scherzo in C Sharp Minor. An opportunity was then given to Cyril Scott's "Sphinx" and Mazurka, op. 67, No. 1, before Liszt's irrepressible Sixth Rhapsody bobbed up serenely to close the program.

* * *

VOICE photography is the latest! And, according to the claims of its inventor, Dr. Marage, of Paris, it is bound to be of immense service to singers, actors, public speakers and also, indirectly, to music critics.

The sounds of the voice strike a small disc of indiarubber with which a mirror is connected in such a way that it reproduces exactly every motion of the rubber drum. A ray of light is thrown through a lens on to the mirror, which reflects it at varying angles as it itself moves. A sensitive film is unwound by clockwork at a fixed speed before the mirror, and receives the impression. A picture of varying lines is thus obtained. The inventor claims that this photograph of the voice will reveal whether a singer's voice is true, whether he has sung out of tune, and, if so, exactly where and how far out of the true pitch, whether he sings in time, whether his voice is sonorous and carries, whether he enunciates clearly, and whether he breathes properly and has sufficient lung-power to sing effectively.

All these particulars can be ascertained easily by anyone who learns how to read a voice photograph. For instance, the vibrations of a note are recorded, and can be measured with those of the proper pitch. According to two pictures which are published, but which may have been slightly exaggerated for the purpose, a true note is represented by a series of parallel, equidistant, and equal bands, while the portrait of a wrong note is of a strange and irregular pattern. All this information will naturally be of much service to the singer.

The inventor mentions another particular use to which the machine may be put. Suppose a music critic writes that a singer habitually sings out of tune, and is sued for libel. At the court will have to do will be to order the singer to sing into the apparatus and convict either the critic or the singer on the evidence of the photograph.

What Dr. Marage ought to invent, suggests the Paris correspondent of the London *Daily Telegraph*, is a pocket voice camera, specially for musical critics, who, when sued for libel because they said a prima donna sang flat, could thus produce incontrovertible justificatory evidence in court.

* * *

THE committee of the General German Music Society has now made definite announcement that its next year's Liszt Festival will be held in old Heidelberg and, contrary to the long-established custom of the organization, it will not take place until the Autumn, enclosing in its dates the centenary of the great Hungarian's birth, October 22. Moreover, by some mysterious perversion, Weimar, which should have risen to the opportunity of paying fit tribute to the memory of one of its most illustrious citizens next year, is now being considered favorably as the scene of the society's fiftieth *Tonkünstlerfest* in 1912.

* * *

WITH the formation of a "defensive and offensive league" the mightily indignant young French composers hope to force the powers in control of the situation to produce their operas in preference to importing the foreign output. They complain, it may be recalled, that the State-subsidized houses, like the Opéra and the Opéra Comique, do not encourage rising native talent, pinning their faith rather to foreign composers or to works that have long been in the French répertoire, such as those of Bizet, Massenet and Saint-Saëns. To which the authorities have made answer that their justification lies in the fact that

[Continued on page 14.]



Eva Gauthier

Early in November Eva Gauthier, the Canadian contralto, who has established herself in the favor of concert audiences on both sides of the Atlantic in the last few years, reached Batavia, Dutch East Indies, where she gave the first concert of her tour that is to take her around the world before it is completed. After her marriage, which will take place shortly, this young singer from the Canadian capital will resume her concerts in India, the Dutch East Indies, Australia, New Zealand and the principal cities of China and Japan.

his first appearance in Russia as a conductor. The platform had been elaborately decorated with flowers and plants, and when he entered the orchestra gave him the triple *Tusch*, while flowers rained down on him from the boxes and galleries. The program, appropriately enough, consisted exclusively of Tchaikowsky works, including, as a matter of course, the "Pathetic" Symphony, with which he has made his greatest successes. After the concert the demonstration was resumed. Laurel

ence of his bent for composing and to avoid regular engagements as snare and delusions, he now plans to go directly to Italy from Vienna and take up his permanent residence either in Genoa or on the Italian Riviera. His Summers he will spend in Switzerland and the early Autumn season will be reserved for Paris.

FOR his second London recital Ernest Schelling rearranged his program as originally drawn up to include many of

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RACHMANINOFF IN A VIENNA RECITAL

Pianist's Début There—Richard Strauss and Josef Lhévinne in Other Concerts

VIENNA, Nov. 10.—The Russian pianist, Rachmaninoff, whose piano concertos have been often played here, appeared for the first time before a Vienna audience at last week's concert of the Wiener Concert Verein and rendered brilliantly his latest composition, a concerto in D minor. The composition is highly interesting, but bears, perhaps, too much of a national coloring. The first movement is deeply melancholy, and the subsequent adagio no less; but the finale is full of life and impetuosity, a wild gallop over the composer's native steppes.

The first matinée of the Vienna Philharmonic Orchestra last Sunday, a social event in every season, bore a particularly festive character this time, as the large audience seemed unanimous in desiring to show its sympathy for Director Weingartner, whose departure from Vienna is now an assured fact. Schubert's symphony in C Major was the opening number, never performed with more vim. The following suite by Bach, also in C Major, enriched by two hautboys and a bassoon, gave the strings ample opportunity to show proficiency, and the final number by Haydn, usually designated as his first symphony, was equally enjoyable, though perhaps only historically interesting.

On the evening of the same day and at the same place, the Grosser Musikvereins Saal (large music hall), I saw no less a personage than Richard Strauss himself at the piano. He played his melodramatic music to Tennyson's "Enoch Arden," which Georg Reimers, of the Imperial Royal Burg Theater, recited with fine expression. He then accompanied five of his songs which Mme. Gmysz-Gmeiner rendered most artistically. It is needless to say that applause was rampant. Strauss has come to Vienna to superintend the rehearsals of "Salomé," which work is to be produced at the Volksoper toward the end of this month under Zemlinsky's efficient leadership.

On Monday evening Joseph Huberman, violinist, played for the first time this season. At every hearing it seems impossible that he should ever play any better, and each time he seems in some indefinable way to have become a still greater master of his instrument. Spohr and Bruch gave him ample opportunity for display of his sweet,

soft tone. Another violin virtuoso, Luigi von Kunits, who made America his home for many years but has again settled in his native city, is an artist who seems to take delight in combating and vanquishing the most tremendous difficulties. He played the B Minor concerto by Paganini and a Spohr adagio. His success was great and well deserved.

Joseph Lhévinne, pianist, gave a recital at the Ehrbar Saal on last Friday. The opening number of his program was Bach-Liszt's Prelude and Fugue in B Minor and was brilliantly played. As for Mozart's Pastorale Variée it was a delight to hear it so delicately and expressively rendered, and the Brahms Sonata in the same key was given with exactly the proper amount of sentiment.

ADDIE FUNK.

BALTIMORE WOMAN'S VERSATILITY IN MUSIC

Elsie Rosalind Miller, Plays the Organ, Composes and Is an Able Director

BALTIMORE, Md., Dec. 12.—A most remarkable young woman is Elsie Rosalind Miller, of West Lafayette Avenue, this city. She composes for solo voices, choruses and orchestra, and has the ability of knowing just how they will all sound in the ensemble before she has written a note on paper. As a result she does her work with the ease, certainty and celerity of inspiration. As a leader and director of orchestra and chorus she is quick in the perception of the best possibilities obtainable in combinations and contrasts, magnetic in holding her forces together, and absolute in securing desired results.

Elsie R. Miller.

Miss Miller is organist and choir director of St. Paul's M. E. Church South. Her arrangement of "The Lord's Prayer" to the music of Beethoven's "Moonlight Sonata," first movement, was recently sung at the church and was highly commented upon by critics and music lovers. It is arranged for soprano, organ and 'cello obbligato and is dedicated to Emily Dever.

A scholarship being offered at the Peabody Conservatory of Music, she utilized her talent with the little instruction she had received and won it. From this scholarship, at the end of three years study of



MUSIC CLUBS OF COUNTRY ENCOURAGINGLY ACTIVE

MEMPHIS, TENN., Dec. 7.—Mrs. C. B. Kelsey, president of the National Federation of Musical Clubs, has returned to her home in Grand Rapids, Mich., after a most delightful session of the board of management of that organization, held at Freehold, N. J., with the Cecilian Club as entertainers. On November 15 Mrs. Kelsey was entertained by the Matinée Musical Club of Philadelphia. Arriving at Freehold, Mrs. Kelsey and the members of the National Board were given a reception-musical by the Cecilian Club. Other guests of honor for this occasion were Mrs. Thomas Fenton and Mrs. J. K. Shannon, the president and secretary of the biennial board of Philadelphia, where the next biennial meet of the federation will be held.

Several members of the national board were, on November 18, guests of Mrs. F. S. Wardwell, at Stamford, Conn., for a few days, and while there were tendered a dinner by Mr. and Mrs. Wardwell, complimentary to Mrs. Kelsey, president, and Mrs. Frankel, secretary. The dinner was followed by a musical, the program being given by Miss Clark and Horace Clark and Mrs. Wardwell. Mrs. Kelsey and Mrs. Frankel gave descriptions of various phases of federation activities.

The philanthropic committee of the St. Cecilia Society, of Grand Rapids, Mich.,

is a busy band of women, engaged in providing weekly something in the way of a musical treat for people who might not otherwise have the opportunity to hear good music. At a recent meeting this committee decided upon a plan to give noon musicales at the factories at which young women are employed. On Friday, December 2, under the supervision of Mrs. C. B. Kelsey, Elizabeth Bruce Wickstrom, assisted by Clara Len, of Chicago, and Mrs. H. E. Marsden, a members' recital was given.

For its November attraction the Treble Clef department of the Woman's Club, of Charlotte, N. C., gave its ninth recital on the life and works of Chopin, paper and program presented by Joseph Hobson Craighill, pianist.

The Beethoven Club, of Memphis, is negotiating with the Memphis Symphony Orchestra and the Memphis Choral Society with a view to combining forces for the Memphis Spring Festival.

An auxiliary chorus to the Amateur Music Club, of Chicago, has been formed and is composed of young women and girls of the club and the Schumann Club of that city. An effort will be made to make this one of the large and strong choruses of the city.

NOLA NANCE OLIVER,
Press Secretary, National Federation.

HENRY SUCH IN RECITAL

Violinist Appears for First Time in Mendelssohn Hall, New York

Henry Such, a violinist, was heard in a recital at Mendelssohn Hall, N. Y., on Friday evening of last week. A fair sized audience was present which heard him play a Schütt suite, a Bach prelude and fugue, Bruch's Second Concerto, a set of Paganini variations and shorter numbers by Wagner-Wilhelmj, Ysaye, Hubay and Arbos. The impression which Mr. Such created was not particularly profound. He is not a player in whom poetry, imagination or refinement predominate, while, on the other hand, he is by no means an impeccable technician. He draws a tone of large size from his instrument, but one coarse in quality and especially rasping and muddy on the G string. It would have been well had Mr. Such omitted the Bruch concerto from his program, which was much too long. The practice of giving concertos with piano accompaniment cannot too strongly be discouraged, and the one in question becomes more than usually wearisome when presented in this fashion.

Charles Gilbert Spross accompanied in excellent style.

An opera entitled "The Veiled Prophet," by the German-American composer, Carl Wittig, is to have its première in Germany this Winter.

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William Wallace, Whose "Villon" Was Produced by the Damrosch Orchestra in New York, An Interesting Figure in England's Musical Life

[Walter Damrosch gave a reading some three or four weeks ago at the symphony concert of "Villon," the symphonic poem by William Wallace. This first work of the British composer to be heard in America was generally conceded by the New York critics to be the most important musical novelty produced here since "L'Après midi d'un Faune" of Debussy. Mr. Damrosch is now considering the possibility of devoting an entire program to the works of Mr. Wallace some time during the symphony season and apropos of the interest this extraordinary Scotsman has already aroused, and is sure to deepen in America as we come to know him better, the following sketch of his work and personality has been prepared for MUSICAL AMERICA by a young woman in close touch with Mr. Wallace.—Ed. MUSICAL AMERICA.]

IT has been said—and I think truly—that composers, broadly speaking, may be divided into two categories. Those who, having done their work, fight for recognition and applause and those who, having done their work, are content to leave the puny matters of success and recognition on the knees of the gods.

This may be a question of individual temperament—or it may be that the more profoundly philosophic mind recognizes and knows that which is good holds fast and cannot be made or marred by the clapping of hands.

This division of composers into two categories was, I believe, originally made with reference to Wagner and Brahms. It might equally well be made with reference to Wagner and William Wallace, for the latter has just the same quiet disregard of the censure or approval of the world which Brahms had.

He was born on the Clyde, where his father was a well-known surgeon, and educated at Fettes, Edinburgh and Glasgow universities with medicine in view. He graduated M. D. with honors and spent some months in Vienna attending post-graduate courses in ophthalmology. Already he had been working at composition and it was in Vienna that he met an American doctor, Charles L. Weed, of Philadelphia, who was the first to give him any encouragement in music. The friendship begun in Vienna was continued in correspondence which suddenly and unexpectedly came to an end with Dr. Weed's death in November, 1887.

Mr. Wallace entered the Royal Academy of Music for two terms only, and with the exception of those four or five months is practically self-taught.

Thrown on his own resources and having to find out most things for himself Mr. Wallace has studied art in his search for the means to express his thoughts, and doubtless the long periods of isolation in London had much to do with the evolution of his first symphonic poem, "The Passing of Beatrice."

Critics in England and elsewhere are just beginning to discover that this work, written in 1892, marks an epoch in the history of Anglo-Saxon music and that it is the

herald of the symphonic poem in that country.

Standing as it does to-day—intact—unre touched by the hand of the composer (and how many composers have not been tempted to revise their unpublished works since

which he proves that he can not only write good music but also good poetry, for the words of all these songs are his own.

The future of music in England is a matter that Mr. Wallace has most vitally at heart. I think I may safely say that he believes in the British composer. He certainly studies and reviews with the greatest interest any new work produced in that country.

Shortly before the appearance of the Freebooter songs Mr. Wallace took part in a concert organized by several of his contemporaries as a protest against their being excluded from the orchestral concerts of the day—not, as was stated in an American publication, as a protest against any particular school.

The protest was fully justified, for at the time it was almost impossible to get a performance of an orchestral work anywhere, except at the Crystal Palace, where Sir Auguste Manus, with unique generosity, had done his utmost to give the younger men a chance.

This concert was heralded by a manifesto, written by Mr. Wallace, which brought the entire press down on his head. But it stands even to-day as a declaration of faith, and though it was condemned at the time of the concert, December 16, 1896, no composer or musician to-day in England would be so rash as to refuse to sign it. Another feature of the concert was that, excepting one of the composers who is dead, all the others have attained prominent positions in their profession.

The manifesto ends thus:

"For the moment any spirit of commercialism is set aside and the predominant desire has been to advance the cause of British music.

"When the National Picture Galleries of Europe and America compete with one another for paintings by British artists there is no reason why the concert rooms of this country should be empty when native music is performed, and when that British composer whose coming we await does arrive it will be well for his fellow-countrymen to be ready with the bread instead of waiting to place the traditional stone on his grave. Those whose privilege it is to go before—to form, as it were, the mere stepping-stones for the god who is to follow—have their little share in their lifetime, even though they may be forgotten hereafter; they will continue to work in hope as long as earnestness brings no disgrace and enthusiasm casts no slur."

Here I think we have his views and the expression of his high hopes for the future of English music.

He is at present up to the eyes in work fighting the battles of the composers of his country with reference to the copyright bill shortly to come before Parliament.

And now to speak of William Wallace—the man. To meet him is to know that one has come in contact with a "brain." No dreamer this—but a man acutely and vividly alive to his fingertips.

In speaking to him one is at first painfully aware of being under the knife. For had Mr. Wallace not abandoned medicine

I feel sure that he would have been a skilled surgeon.

If one has the good fortune not to flinch under the knife—which after all is but a moral knife—the operation consisting in the searching and unspoken question, "Are you a humbug or are you not?" One then meets the kindly Scot, ready with advice, help, and encouragement.

Knowing him better one discovers the poet, for he has not only written the words for most of his songs but has also written a large number of sonnets and other poems.

Mr. Wallace is thoroughly in his element at the conductor's desk, conducting his own works. His reading of "Villon" at the Leeds festival last October was pronounced by the critics, without exception, to have been a brilliant one.

In 1905 he married Ottlie McLaren, a daughter of Lord McLaren, a Scottish judge. She is a sculptor and studied in Paris under Rodin.

In reviewing Mr. Wallace's work the question arises, does a man, so to speak, "scatter his energies because he expresses himself in more than one medium?"



William Wallace, the English Composer,
Whose Works Are Receiving a Hear
ing in New York.

the coming of Debussy and Ravel), it shows no traces of the dull pseudo-classical compositions in vogue at the time at which it was written. It remains modern in its very essence and reveals the mind of a man whose musical thought was far in advance of his time. In spite of its being still in MSS. it has had more performances in England than many a work that has been printed, and it was one of the works chosen by Granville Bantock for a concert of British music at Antwerp.

William Wallace identifies himself almost exclusively with the orchestra—and he seems to be most at home when handling large masses of sound. His orchestral works are many and diverse both in subject and in form—as bear witness his symphony "The Creation," his overture "In Praise of Scottis Poesie," his incidental music for "Pelléas and Mélisande," produced in 1901—his six symphonic poems (1) "The Passing of Beatrice" (Dante), (2) "Ambassador Hanmer" (Goethe), (3) "Sister Helen" (Rosetti), (4) "Greeting to the New Century," (5) "Sir William Wallace," (6) "villon."

The large choral work, so dear to the British composer, had no attractions for Mr. Wallace. Nevertheless, he has also scored in this domain, as all know who have heard his irresistibly humorous "Massacre of the Macpherson," a setting for male voice chorus of the famous Bon Gautier Ballad, and his "Spanish Songs."

He has also published three books of songs, the "Freebooter Songs," the "Jacobe Songs," and "Lords of the Sea," in

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presses that which cannot equally well be expressed in any other way."

Mr. Wallace's own view is that to some men is given the faculty of expression in one medium, to others the power to employ more than one, but all if they are sincere and work with conviction recognize certain limitations in their material that they choose for the purpose of expressing their thoughts.

In his own case, seeking for the utmost perfection of expression, he chooses that medium and no other which gives him the widest scope.

If he finds that he has said all that he wants to say in a short poem of ten lines,

he does not spoil the idea by knocking it to bits on a piano.

The artist is he who has a sense of proportion and no sculptor (except an incorrigibly bad one) would dream of making a colossal statue out of a *tanagra* figurine.

Thus it seems to me that the man who at his fingertips has many modes of expression and yet finds his ultimate expression in music says more—and inevitably has more to say—than the man who exclusively develops only one side of his complex organization, neglecting all the other sides.

The future of music must surely be in the hands of those whose fingers are on the pulse of the world. ESTHER SWAINSON.

ECHOES OF MUSIC ABROAD

[Continued from page 11.]

the old familiar operas pay, while the novelties do not.

At the Opéra Comique there are six works that spell good business—"Carmen," "Manon," "Werther," "La Bonème," "Tosca" and "Madama Butterfly." In this connection a few figures published in *Comœdia* are not without significance. It appears, for instance, that between January, 1899, and January of this year 833 performances of foreign works were given at the Opéra Comique, and that of the composers included Puccini easily stood first, the three operas of his just mentioned having accounted in that period for 390 representations.

Nothing has been said to show in what manner the aggrieved French composers of the younger school propose to bring pressure to bear on those who control the two opera houses to have their works staged, observes the London *Daily Telegraph*. "If the newly formed league could enlist the support, say, of the principal artists and the orchestral players it is conceivable that something might be done. An operatic performance minus singers and a band would, it is true, leave little room for criticism, but the results could hardly prove quite satisfactory. Possibly the authorities might be moved by the pathetic spectacle of the neglected composers parading the streets of the French capital as 'unemployed,' but there would still remain the difficulty of compelling the public for their part to attend performances they had no desire to witness.

"Herein, of course, lies the *clou* of the whole situation, and it may afford some satisfaction to opera-goers in London, who are constantly blamed for their indifference to new and unfamiliar works, to know that very similar conditions obtain in music-loving Paris. During his present season at Covent Garden Mr. Beecham, it is undeniable, has had to rely largely upon the operas of the established repertory. No manager could conceivably be more enterprising or laudably anxious to foster a taste for new and untried works. But what encouragement is there for a manager to produce, say, a charming opera like Leroux's 'Le Chemineau,' when the result, in the hackneyed phrase, is a beggarly array of empty benches? It is infinitely to be regretted. But what may be called the 'box-office' argument is, after all, an unanswerable one, and it is ridiculous to pretend that in these matters Art should be wholly divorced from Commerce."

* * *

SOME years ago, before the general evolution of public taste had advanced to its present modest limits, the name of Maud Valerie White was a familiar one among

Chas. L. Wagner to M. H. Hanson

Although suffering from an attack of rheumatism, which has kept M. H. Hanson, the musical manager, confined to his room during the past week, he was found in high spirits last Monday as the result of a letter received from Charles L. Wagner, on Reinhold von Warlich's appearance with the Schubert Club in St. Paul. Here is the letter:

"My dear Mr. Hanson: Von Warlich is immense. Big, beautiful, natural artist, and Waldrop quite the most finished assistant I ever heard. They gave St. Paul a rare evening. It will linger long in memory, as a big musical night. Am glad to write this to you unsolicited. Sincerely yours,
(Signed) CHARLES L. WAGNER."

Gustav Havemann, the Hamburg violinist, recently gave the first performance of Joan Manén's new violin concerto in E minor in Berlin.

singers of the so-called "drawing-room song," and its bearer was a general favorite in England, if rather less than more popular here, on account of her compositions of that genre. Latterly but little has been heard of her, and now the reason is revealed. She has composed an opera. M. A. P. gallantly adopts the familiar maxim, "Better dead than impolite," and betrays a most complacent ignorance of the operatic situation in England in remarking that "its excellent quality is a foregone conclusion, while the question of production should present little difficulty."

The same periodical avers that Miss White, who, it seems, is a neighbor in Worcestershire of the American beauty who still haunts the dreams of the older generation of theater-goers as Mary Anderson, has "contributed more than any living song writer of her sex to the happiness of her fellows." She is said, too, to have made more money by her songs than any other English composer. It was Charles Santley who made her fame and put her on the high road to fortune. After completing her musical education at the Royal Academy of Music she won the coveted Mendelssohn scholarship. Then she needed a friend, who was promptly forthcoming in Santley. He was attracted by the singular merit of her work; she became his professional protégée, and his constant singing of her compositions established her reputation."

FOR singing her best rôle, *Marta* in "Tiefland," in Coburg, Maria Labia, who may be one of Hans Gregor's additions to the personnel of the Vienna Court Opera next year, was presented with the large gold medal of Art and Science by the Duke of Coburg-Gotha.

AT the 1,001st Colonne Concert, which took place recently in Paris, the widow of the founder was present to hear a eulogy read from the stage which emphasized all that her husband, Edouard Colonne, did for the cause of music and in the interest of music-lovers. Cheap seats at forty cents and less are numerous at these concerts, and for years have been filled regularly every Sunday of the season by lovers of music who are probably more keenly appreciative than the occupants of the orchestra chairs.

OF a visiting pianist's playing of one of Liszt's rhapsodies at Brighton, England, the other day a local critic wrote: "He made the performance a carnival of clangor, a kind of piano-forte thunder-storm, swept by hurricanes, rent by lightnings, reverberating with thunders." Strangely enough, the artist's first name was Clement. J. L. H.

Helen Reynolds Trio in Providence

PROVIDENCE, Dec. 9.—On Monday afternoon, at Churchill Hill, the listeners, of which Mrs. Anne Gilbreth Cross is director, gave its third musical of the season. The program was furnished by the Helen Reynolds Trio, of Boston, which consists of Helen Reynolds, violin; Katherine Halliday, violoncello, and Margaret Gorham, piano. The ensemble work was played with great sympathy and feeling by the young women, and both the Haydn Trio in C Major and the Sinding Trio in D Major were rendered in an impressive manner and with technical excellence. Miss Reynolds was heard to advantage in Beethoven's Menuett, showing temperament and elegance of style. Miss Halliday, who also gave a solo, played with much feeling, and although Miss Gorham had no solo work her accompaniments, which were admirably played, lent charm to the performance. G. F. H.

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FREMSTAD AVOWS HER ALLEGIANCE TO GLUCK

"To sing Kundry is the height of ambition for most German singers. It was mine until recently," said Olive Fremstad in an interview with a representative of the New York Times. "Even after I had sung the rôle I thought that I had done practically all I could do in music drama. That was until I studied Armide: now I feel that there are still more heights to climb."

"After Kundry, Armide; after Armide, what?" the reporter ventured.

"I don't know. I only know now that there must be something," she answered, "and that I did not know before. 'Armide' has taught me that. Perhaps Gluck's 'Iphigenie en Tauride.' * * *

"As a matter of fact my leaning toward the classical school dates very far back. My father was a strange man, of evangelistic tendencies. He wrote a hymn book, in fact, which is still in vogue in Scandinavia, and he had a beautiful natural voice. People often came for miles—simple country people, you understand—to hear him sing. My father knew the classic composers, and he taught them to me—their songs.

"This training, in a measure, came back to me when I took up the study of 'Armide.' * * *

"Such a character! The music in the first place is extremely difficult to sing.

Each air expands more and more the soul of Armide until in the final scene one at last sees the epitome of the character laid bare. Wagner, of course, has often spoken of his indebtedness to Gluck, and this fifth scene seems to me to have made the final scenes of 'Tristan' and 'Die Göttterdammerung' possible. They contain the same declamatory elements, the same superb working up of one theme, the same tragic force, only with Gluck all is expressed so much more simply and perhaps more poignantly."

"But you will still appear in a few Wagner parts?" the reporter asked.

Fremstad laughed.

"Did it sound as if I had become a Gluck apostle?" she asked. "I am, almost, but I still love Wagner. Yes, I shall probably be heard as Brünnhilde in 'Die Walküre' sometime during the season, a part in which I have never sung yet."

"How about 'Salomé'?"

"I don't think I shall ever sing that rôle again. Strauss does not interest me now; the music of 'Salomé' seems to be very green—very naive after 'Armide.' I should like to sing an easy part for a change—I wish I could be cast for the page in 'Les Huguenots,' and sometimes lately in frivolous moments I have felt that it would do me good to sing 'The Merry Widow,' but Mr. Gatti-Casazza tells me that it would not suit my temperament!"

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Scores of men have worn out their lives in the effort. I have seen at least 500 specimens of these experimental designs, and some of them are the craziest notions that ever hatched in the human brain. I have seen a violin shaped like a triangle, violins with a set of strings under the ordinary set, violins with strings inside as well as outside, violins with a metal comb inside such as you see in a music box, violins with double posts, violins with flat tops, violins without any openings and others with openings of strange shapes.

There is no end to these wild imaginings—but the violin of the twentieth century remains in principle the same as that of the Italian inventor, and he was born in Salo in 1550. It has been improved. The violin of Da Salo (his family name was Bertolotti) had a more arched top than is seen to-day. That gave it a very sweet tone, but one that did not carry well. Stradivarius made a flatter top, which produces a more tenor note with better carrying power.

And the lines have grown more beautiful, the workmanship more finished. A fine violin is more than a musical instrument. It is a picture, a thing to be regarded with pleasure, like a statue or a monument.—*New York Sun*.

Mme. Lehmann's First New York Recital

Mme. Liza Lehmann, the composer-pianist, will give her first recital in New York this season at Mendelssohn Hall, Saturday evening, January 7. Mme. Lehmann will be assisted by her English Quartet. The program will consist of Mme. Lehmann's own compositions, such as "The Golden Threshold," selections from "In a Persian Garden" and "Our Cautionary Tales and a Moral." Constance Collier, the actress, has been engaged to recite with music, "The Happy Prince," by Oscar Wilde. Mme. Lehmann and her quartet have been touring this country since October 10 and will not return to New York before January 6.

The new violin piece, "Rigaudon," by Monsigny-Sam Franko, was played with great success on November 11 in the Bluthner Saal, Berlin, by Mischa Elman.

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DAMROSCH OFFERS WAGNER PROGRAM

Excellent List of Selections at Concert of New York Symphony Orchestra

A Wagner program is always a powerful drawing card, and so when Walter Damrosch offered his annual Wagner concert in the New Theater, New York, Friday afternoon of last week an unusually large audience was present in despite of the fact that there was no soloist. Mr. Damrosch is second to none in the arrangement of a program of this sort, and he presented such attractive material as the "Siegfried Idyll," "Rienzi" overture, a fragment of the second and third acts of "Meistersinger," the "Prize Song," the "Parsifal" Grail Knights' Procession, the "Tannhäuser" Bacchanale, and the "Rheingold" finale.

The performance did not succeed in maintaining the high level of the program, and it did not arouse the audience to much more than polite expressions of pleasure. The size of the New Theater auditorium is certainly not conducive to good results for such sonorous pieces as the "Rienzi" overture and the wild "Tannhäuser" Bacchanale. The ravishingly lovely "Siegfried Idyll" did not produce its proper effect for Mr. Damrosch read it in a lifeless and perfunctory manner that gave scarcely a glimpse of the infinite tenderness and poetic charm which Wagner has breathed into this divinely beautiful score.

The piece announced on the program as an "excerpt from Act II" of "Meistersinger" consisted in reality of a fragment of the scene of Eva and Walter in that act, and another of Sachs's "Wahn" soliloquy in the next.

Speculators and Their Ways

[From the New York Sun.]

As in former seasons Metropolitan Opera House speculators bedevil pedestrians, but this year they have struck a note of originality that robs their insistence of half its terrors. One man with a voice which in its better days might have been good enough for the variety stage has memorized snatches of the opera's popular airs and sings them softly to a libretto whose theme is the location and price of the seats he has to sell. "Ticket! Tickets! Nothing inside for less than \$5. Get 'em here for \$1.50," and so on with variations to the tune of a "Celeste Aida" and "Elizabeth's Prayer." Another has taken a leaf from the note book of a Coney Island barker and gets off a monologue calculated to make the maddest man on Broadway stop and listen even if he doesn't buy.

Renaud to Give Song Recital

Maurice Renaud, the French baritone, will sing his first song recital in America at Carnegie Hall, Tuesday afternoon, January 10. It will be given in New York under the management of the Quinlan International Musical Agency.

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PARENTAL OBJECTIONS CONQUERED BY SUCCESS



Lillian Grenville, Soprano of Chicago Grand Opera Company.

CHICAGO, Dec. 12.—When Lillian Grenville, the Chicago Opera Company soprano, first signed a contract to sing in opera, it was against the wishes of her parents. It was also notwithstanding parental objection that she continued in opera for, despite the fact that she had studied extensively, her father and mother had never designed her for a public career. However, Miss Grenville had signed a four-year contract from which it was impossible to release her, and thus it came about eventually through her remarkable success that not only were all objections withdrawn, but the distinction gained by the singer became a matter of great family pride.

Another rather remarkable feature of Miss Grenville's career is that, although she has had a large répertoire and has sung in many opera houses of Europe, she had never publicly appeared in the rôle of Marguerite until last Friday night at the Auditorium. The success of her work at

that time amply demonstrated her preparedness for the test. As previously remarked in these columns, she gave a very original and attractive performance of Goethe's ill-starred heroine.

An idea of the extent of the preparation of this charming singer for her work here is gained by a recital of her European achievements. She made her début at the opera of Nice in the rôle of Juliette, in February of 1906. She then signed a contract there for three years, and appeared in "Romeo and Juliette," "Traviata," "Rigoletto," "Lucia di Lammermoor," "Les Huguenots," "Mignon," "Hamlet," "La Bohème," and "Carmen." Later she played the title rôles of "Thaïs" and "Tosca," and created the leading soprano part in the first productions of "Quo Vadis," the "Auberge Rouge" and "Madam Chrysanthemum" of Messager, "Marcella," of Giordano, and "Fortunio" of Messager. She sang afterwards at the Théâtre de la Monnaie, at Brussels, at the Lyric at Milan, at the San Carlo of Naples, at the Massinco in Palermo, the Carlo Felice at Genova, and the San Carlo at Lisbon. *Manon*, *Thaïs*, *Ophelia*, and *Tosca* are among her favorite rôles. During her Summers of these four years abroad she has sung every season at the Gala concerts at the famous Kursaal at Ostend and at Aix les Bains, and the other fashionable French watering places.

Miss Grenville proudly claims New York as her home, but received her early education at the Convent of the Sacred Heart in Montreal.

C. E. N.

New Hammerstein Prima Donna

Arthur Hammerstein has engaged Marie Campari as the dramatic soprano for his new musical production, "The Maestro's Masterpiece," which will be produced in Syracuse on January 23 and brought to New York a week later. Miss Campari has been singing in Sydney in "Madama Butterfly," "Tosca," and "La Bohème." She will sail for America in a week.

LOS ANGELES SEES RUSSIAN DANCERS

And Greatly Admires Their Art—
Local Choruses Display Activity

LOS ANGELES, Dec. 4.—The principal music of the last week in Los Angeles has been heard in conjunction with the highest form of the terpsichorean art. The Russian dancers, Pavlova and Mordkin, with their excellent company and large orchestra drew large audiences to the Auditorium for six performances. The press has been going into rhapsodies about the dancing and certainly it is no stranger to you of the metropolis. One of the principal pleasures of the engagement was the excellent work of the orchestra, under Mr. Stier.

Prior to the appearance of this company, the local chorus, the Orpheus Club, under J. Pierre Dupuy, held the same boards for one night. This chorus is composed of about fifty young men. They sing their entire programs without notes—a custom which is to be recommended if each individual knows his part, not otherwise. Compositions were presented from Leidlinger, Harker, Schilling, Protheroe, Buck and others. Incidental soloists were Francis Chapman, bass, and Arthur Stinson, tenor. Assisting were Mrs. Chick, who was condemned to play a little reed organ while the \$30,000 organ of the Auditorium lay idle. Messrs. Bates and Halberg, cornetists, and Will Garroway, pianist.

The principal soloist of the evening was Rudolf Friml, who played nine of his own compositions, quite of sameness in style, but beautifully interpreted. Mr. Friml plays with a certain suavity that highly pleases.

Friday night last, the Philharmonic Society of Long Beach, a thriving suburb of Los Angeles, gave an excellent program under the leadership of Dr. R. C. Mitchell. The principal number was Max Bruch's cantata, "Fair Ellen." The assisting soloists were the brothers Maurice and Jules Koopman, violin and cello. Soloists in the cantata were Mrs. W. E. Wiseman, and Mr. A. L. Parmley; accompanists, Mrs. Gertrude Ross and Mrs. R. C. Mitchell.

Southern California fairly reeks with composers and near-composers. At a recent meeting of the Harmonia club pieces were presented by the following local musicians: Friml, Dillon, Botsford, Evans, Jamison, Pemberton, Zerbe, Abramson, Freeman, Brown, Byene, Mason, Hallering, Lockhart, Poole, Albright, Clayton, Bridgers, Dufield Cross, Williams and others. Messrs. Friml, Mason and Pemberton are quite experienced in the art.

Fifty of the public school teachers have formed a chorus for drill under J. B. Poulin. This is an excellent idea as it will assist in creating a more sympathetic feeling toward the subject of music in the schools and promulgate a knowledge of music that is too often lacking in the teaching force.

The *Graphic* this week quotes what I wrote in a recent letter in MUSICAL AMERICA about the Arriola recitals, comparing this wonderful boy with the Mozart the histories picture, adding that "Mr. Gates's opinions may not be exactly orthodox but he has the courage of his convictions and they are given prominent place in that valuable New York musical journal."

W. F. G.

Seeks a Divorce From Concertmaster Spargur

Augusta Spargur is seeking a divorce from John M. Spargur, former concertmaster for the Victor Herbert orchestra, and now concertmaster of the Seattle Symphony Orchestra. Counsel for the wife asked Supreme Court Justice Amend, of New York, on December 9, for the appointment of a commission to take testimony in Seattle as to the amount of her husband's earnings.

Jean Sibelius, the Finnish composer, has brought out a collection of ten piano pieces which he calls "Sibeliana."

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New York, December 17, 1910

GROWTH OF MUSICAL TASTE AND CULTURE IN THE U. S.

Coincident with the first production in New York of "The Girl of the Golden West," the new opera by Puccini, the press is calling attention to the fact that this is the first time that an opera by a living composer of the first rank has been brought out in this country, a distinction which will be followed by the first production here of Humperdinck's "Koenigskinder" and later by the first performance of Mascagni's "Ysobel."

While it is true that this will be the first time that eminent composers of world-wide renown will appeal for the first verdict on their work to an American audience, it must not be forgotten that in years past—yes as many as fifty and more years past—the greatest artists of the world—singers, players, conductors—have come to the United States, where they have always found grateful and appreciative audiences.

All this, however, would not prove that we are a music-loving people. It might show that we have more money than other countries and are more ready to spend money for music and other artistic pleasures, but it would not prove that we possess the same degree of musical culture or the same love for music itself as obtains, for instance, in Germany, in France or in England.

Here we may bring forward the tremendous growth of the musical industries in this country. Admitting that our population has grown tremendously in the last decade, still there is a wondrous significance in the fact that this country is to-day manufacturing and marketing over 350,000 pianos a year, not to speak of organs and other musical instruments, which is a far larger number than are manufactured and sold in England, Germany, France and Spain all put together. Furthermore our musical activities have grown enormously, so that there is scarcely a city of any importance that has not its orchestra, while the number of musical conservatories and schools of high rank has more than quintupled in the last ten years. However, the best and perhaps the most important argument to demonstrate our musical progress and the height of musical culture to which we have attained is the fact that in the United States alone of all the world musical taste is broad and catholic. We accept all schools; we discriminate against none. We are just as eager, just as ready, to hear French opera as we are to hear German or Italian opera. We are just as ready to receive the great French artists as we are to receive a Spanish or Italian tenor; just as ready to hold out our hand of welcome and patronize a Balalaika Orchestra as we are ready to patronize the Boston Symphony or the New York Philharmonic.

This catholicity of taste, which obtains nowhere else, certainly not in the same degree, is the most con-

vincing proof that we are already beginning to lead the world in taste and culture, as we are already leading it in invention, industry and commerce.

THE MUSICIAN AND SOCIABILITY

The unsociability of the musician (at least where other members of the profession are concerned) has long been a matter for caustic comment. And especially has this been true of the musical profession in New York. In this city, where there are more men and women actively practicing music as a business than in any other center in America, the musician has had no distinctive club where he could meet artists, teachers and managers on the basis of good-fellowship alone. Los Angeles has its Gamut Club, Chicago its Cliffdwellers' Club, and even the Women's Music Club of Grand Rapids has its own handsomely appointed building, while other cities, such as Philadelphia, Cincinnati, etc., have more or less adequate organizations, but the New York musician has had to be content with unsatisfactory memberships in clubs devoted primarily to other professions.

Now comes Tali Esen Morgan with an idea that is not only interesting but practicable. In a nutshell it is this: To organize a club for musicians who play, sing, direct or teach (also to include the musical managers and newspaper men), and to maintain clubrooms where these musicians and others may meet at any time from nine in the morning until midnight. There will be reading and writing rooms, telephone and elevator service and the rooms will be excellently equipped for the purposes for which they are designed. The club will be in the "Forty-fifth Street Exchange," a fine new building next to the Lyceum Theater and a few doors from Broadway.

The initial step in the organization was taken at the last convention of the National Association of Organists, and many prominent musicians have signified their intention of becoming members.

There is room for a club such as this in New York and the opportunity to have a social home should be seized by the many musicians in this city, who have often felt the need of a common meeting place.

EXIT HANDEL AND MENDELSSOHN

It is reported in the London Morning Post of November 28 that Sir Edward Elgar, in a speech made at the annual dinner of the London District of the Institute of Journalists, said that the whole of the United States, had been practically given over to German musicians, but he did not want the British dominions to be overrun with anything but British musicians.

Aside from involving somewhat of a misconception concerning affairs in America, this remark is rather extraordinary, coming from a country which has been famous for centuries for its almost fanatical adoration of German musicians.

This adoration has continued up to the present day, even to the iconoclastic Strauss, "Salomé" being the only work of this composer which has not been welcomed in England, and that for religious and not for musical reasons.

Does the voice of Elgar mark the final turning of the tide for England, and is the memory of Handel and Mendelssohn to be henceforth taboo?

As to music in America, as an art, it was unquestionably established by the Germans, and it is probably well that it was, but, at the present time, music in America is being given into the hands of all nations of the earth on American soil, even including the Americans.

If Sir Edward is throwing down the gauntlet to the American musician of to-day, he need not be surprised to see it picked up with some celerity.

HENRY HADLEY'S GUEST TOUR

The guest tour as conductor, which Henry Hadley, conductor of the Seattle Symphony Orchestra, has just completed among American orchestras, marks a significant step in the growth of musical art in America.

Mr. Hadley appeared as conductor and composer with the Theodore Thomas Orchestra, the Boston Symphony Orchestra, the Philadelphia Orchestra and the Symphony Society of New York.

It has long been the custom in Europe for conductors to make such tours among European orchestras. While American orchestras have in the past been conducted upon various occasions by distinguished foreigners, it was only last season, when Rachmaninoff conducted his own works with a number of the American orchestras, that this took place on anything like a large scale.

Reasoning from the slowness with which Americans have found it possible to come to the front in music, the shortness of time which elapsed before an American was able to accomplish the same feat is startling. What Mr. Hadley has done is undoubtedly prophetic of what will be done many times by many different Americans in the future.

A number of American composers are already qualified for a general orchestral hearing, so far as their compositions are concerned, but Mr. Hadley's position is unique in that he has devoted himself more especially to conducting than most composers in America have done.

The example of Henry Hadley has proved that there is room for native conductors in America, and American composers with a gift for conducting would do well to profit by it. The exchange of courtesies among orchestras with respect to conductors on the occasion of such guest tours lends a freshness of interest and a humanity to the conduct of musical affairs which is a desirable element.

It is as easy as it is undesirable for communities to become artistically isolated. Everything that makes for an interchange of personalities with their various talents and characteristics promotes broad-mindedness, receptivity, and progress.

It is to be hoped that it will not be long before other Americans succeed in following in Mr. Hadley's footsteps.

The nature of Puccini's new opera is such that it could, in any event, scarcely be given first to a European audience. Its appeal as a drama is distinctly American, and the singular fact becomes apparent that for purely artistic reasons, as well as for reasons of commercial advantage, the natural and logical place for its first presentation is America.

This discovery of America as a mine of new musical and operatic material is likely to bring forth other works which also, for artistic reasons, will logically find America the proper place for their first presentations.

PERSONALITIES



Max Fiedler's Form of Recreation

This interesting snap-shot shows Max Fiedler, the director of the Boston Symphony Orchestra, at work on some new compositions. After the strenuous labors of orchestral rehearsals and concerts Mr. Fiedler finds his favorite recreation in study, orchestral arranging and composing.

Hammerstein.—Before he sailed from New York for London on a recent trip, Oscar Hammerstein was asked what he thought was the explanation of Chicago's action in turning down "Salomé." "I'll tell you the real reason," he said. "All the Chicago women wear flannels and don't like the nude. They're jealous and then Mary Garden, you know—well, she's a little bit too much for them."

Von Warlich.—Reinhold Von Warlich, the lieder-singer, is the son of Baron General Von Warlich, who is chief court conductor of the Russian Czar's private music, directing an orchestra of 140 musicians. Many distinguished conductors are from time to time invited to the St. Petersburg Court to conduct the Imperial Orchestra, and Baron Von Warlich acts as host on these occasions. These visits gave young Reinhold ample opportunity to become acquainted with the great musical personages early in life.

Lipkowska.—Lydia Lipkowska, the Russian singer, believes that man and not woman should do the family cooking. To illustrate the point, she says: "Take my chef. He is an excellent cook, and it is well that he is not married. Should he marry he will make his wife do the cooking while he will go forth in search of a 'manly employment,' in which he is not likely to succeed, for he has not the intelligence needed for a struggle against real men."

Mascagni.—When Puccini's "Girl of the Golden West" had its première at the Metropolitan Mascagni, from Rome, sent his greetings to his fellow-countryman and composer. "Americans are more sensitive to the beauty of real melody than any other people than my own," he told an interviewer, "and I knew they would give Puccini's genius its due. My own impresario, Mr. Liebler, offered to produce my 'Ysobel' concurrently, but I declined the proposition, preferring to leave the field to my colleague. Puccini and I are great chums. We often play the piano together, and next to my own work I am most interested in his."

AMERICA'S APPROVAL DOOR TO SUCCESS

European Artists Virtually Compelled to Come Here, Says Hambourg

In a recent interview with a Baltimore *Sun* representative, Boris Hambourg, the cellist, declared that the great artists of Europe are virtually compelled to come to America. He said:

"European musicians have begun to recognize an American reputation as essential to complete success. I find the appreciation of American audiences fully as highly developed as that of the most cultured European audience. It could scarcely be otherwise, for America has enjoyed hearing the best musical artists in the world. The people here recognize the worthy and will not support anything else."

"The American conservatories are the equal of any in Paris or Berlin, which are great musical centers. In every city in Europe the Peabody Institute is spoken of as a great musical institution, and its graduates take high rank in the conservatories of the Continent. They are as well prepared as those who have studied in Europe. I would not say that a European training for a musician is necessary, but at present it is rather desirable. A year, I would advise after attending the

best schools in this country, and that not because of better teachers, but on account of the 'atmosphere' which American institutes have not had time to acquire. It is hard to define this atmosphere, but it is something that leads to reflection without which no artist, however well trained, can be truly great."

"America is the future center of culture of all minds. The mixed nationalities which compose your people, from whom the geniuses of all ages have come, make this the logical land for great compositions and artists. Then, America has money to develop the latent genius of its varied people. You are too much in a hurry—there is too much bustle at present. It is a people finding itself, but in time this country will be the great home of art."

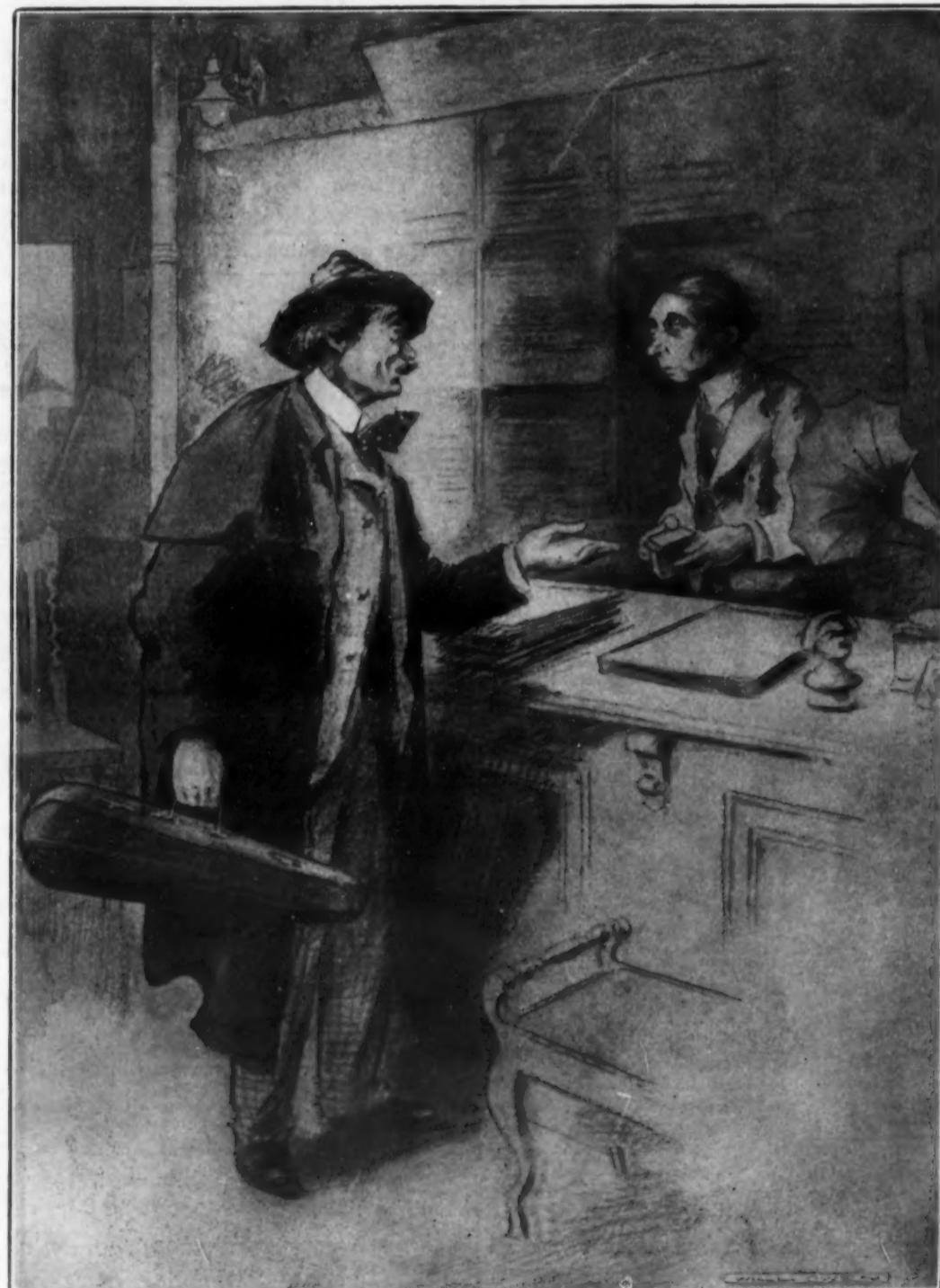
"I have been in the largest cities of the world, but never did I feel the overpowering greatness of any place as I did of New York. The tour through the West and South has but emphasized my first impression. Another thing of great interest to me is the intellectuality of American woman. She seems to be the leader in everything, especially in music. Nearly every concert I have given so far has been under the auspices of some women's club. This is not seen on the other side. The beauty of the American woman, which is famous all over the world, is not exaggerated a bit. I am in love with the country and its people."

"Is your suburb wholesome?"

"No, old chap, it ain't. My wife lost her voice as soon as we moved out here, and—"

"What's the price of the lot next to yours?"—*Cleveland Leader*.

THE SEX PROBLEM



The Violinist—I want an E string.

The New Assistant—Would you mind selecting one for yourself, sir? I 'ardly know the 'es from the shes yet.

—*The London Sketch*

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Music Has Greater Public Than Literature, Painting or Sculpture

There is a public for the great masterpieces of music which does not exist for the great masterpieces of literature, or painting or sculpture, says the London *Times*. Crowds listen with delight to the music of Bach, Mozart and Beethoven who would, at best, only pay a formal respect to the works of Milton and even Shakespeare, or to the pictures of Titian and Rembrandt, or to the sculpture of Michelangelo. Further, these crowds are interested in most modern music as they are not interested in the most modern literature and art. Composers like Richard Strauss and Debussy are familiar to a public that has probably scarcely heard the names of their chief contemporaries among writers and painters. The eminent composer nowadays goes everywhere and in every country is welcomed by applauding multitudes. The eminent writer and the eminent painter usually live sequestered lives, and it is considered a mark of culture even to mention them in conversation. Sometimes an artist like Whistler or M. Rodin becomes the fashion in his old age or after his death; but there is no comparison between their limited and rather artificial vogue and the popularity of such a composer as Wagner. The difference is not merely one of effort; it is a difference of understanding. The public understands music as it does not understand the other arts; and that is the reason why it enjoys music without the effort which nowadays is needed for the enjoyment of literature and painting.

We wonder at the intelligence of Athenian audiences with whom the plays of Aeschylus, and Sophocles, and Euripides were popular. We have just as large audiences nowadays for the music of the great composers, and it takes just as much intelligence to enjoy them. The same intelligence is not exercised upon the other arts only

because it is impeded by the prevalence of wrong ideas about them, and also by the wrong practice of them as a result of those ideas. It is natural to human beings to enjoy the arts, and they thrive most when they are popular. Our present misunderstanding of them is unnatural, and the growing love of music gives us some grounds for hoping that this misunderstanding will pass away.

Rhythm and Piano-playing

[Alfred Grünfeld, Court Pianist to Emperor William, of Germany, in The Etude.]

"Rhythm is one of the most important assets of the pianist who hopes for public success. The performer who possesses it can hold a great audience in the palm of his hand with such naive compositions as the Schubert F Minor 'Moment Musical' or the arrangement for piano of the E Flat Minuet from Mozart's Symphony. * * *

"Technically, piano-playing has not advanced much since the days of Liszt, or even Chopin, although some of the Godowsky arrangements of the Chopin Etudes might prove hard nuts for even the great Hungarian master of the keys to crack, were he alive to-day. Any improvement which may have come about is due largely to the great progress which has been made in the manufacture of the instrument, our pianofortes of to-day allowing of effects almost undreamed of fifty years ago."

New York Liederkranz and Scharwenka Perform for President

WASHINGTON, D. C., Dec. 8.—Members of the German Liederkranz of New York, who have been here in connection with the unveiling of the Von Steuben statue, sang at the White House last evening before the President and his family. There were eighty-five singers under the direction of Arthur Claassen. In addition to the songs, Xaver Scharwenka, pianist, played Chopin's Fantasie and selections from his own Polish dances.

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FROM "MUSICAL AMERICA" READERS

The Official Title of the Chicago Opera Company

PHILADELPHIA, December 2, 1910.

To the Editor of MUSICAL AMERICA: For some time past I have been considerably perturbed to see the name of "Chicago Opera Company" continually appearing in letters, etc., in your various issues of your paper. If such a company exists, where was it chartered? In the letter of Mr. Dippel published in our issue of October 8, last, it certainly made plain that the name was an hyphenated one, and in print in our city it is always so used.

But while you must know that Philadelphia is not a way station for a Western company you repeatedly allow your paper to sow broadcast this impression. Philadelphia is a part of the name of an operatic organization well supported by Philadelphia funds and Philadelphia directors.

Let me refer to that Chicago letter dated October 10, headed "Chicago Orchestra Men Raise Protest," and signed "C. E. N." published in your issue of October 15, and again refer you to the first page of November 15. Do you not consider it advisable if you wish your paper to be one which can be relied upon as unquestionable authority, to see that this operatic organization is called by its proper name in your issues. If Chicago is in the dark concerning this name, then it is your opportunity to throw light upon the subject. It seems to me as editor of a paper of the standard of the MUSICAL AMERICA you should make a strong point of bringing before the public the full name and only print the name as such, no matter if otherwise written in letters received by you. Our Philadelphia letters do not call the opera by the name of our city only—would you so print it if such were the case?

J. G. GILCHRIST.

[Inquiry as to the official status of the title "Chicago Opera Company," brings the following reply from MUSICAL AMERICA's Chicago Correspondent: "The organization is officially known as The Chicago Grand Opera Company. All the scenery and properties are similarly stencilled and branded; even the costume crates are so marked. The Philadelphians simply assume the title. The entire plant, including the Auditorium and all the scenic paraphernalia and costumes that are taken from Chicago for road purposes, will be returned to Chicago, where they belong, at the end of the season." It would appear that the original intention of naming the organization the Chicago-Philadelphia Opera Company during the Chicago season and the Philadelphia-Chicago Opera Company during the Philadelphia season, as announced by Mr. Dippel in MUSICAL AMERICA of October 8, 1910, has been abandoned, at least so far as Chicago is concerned.—Ed. MUSICAL AMERICA.]

American Songs of "True Caliber"

BOSTON, Dec. 2, 1910.

To the Editor of MUSICAL AMERICA:

I am greatly interested in your editorial in the issue of December 3, "American Songs on Programs," especially the part where you mention that the American composers ought to be represented by "works of true caliber."

Now, could you spare the time to just mention to me in a letter some American songs that you consider in this class, that is, something high, better than the "pretty little songs." Also, could you give me the benefit of your advice as to what European songs you consider in that class.

I have written mostly lyrics for the lighter songs, probably as many as anybody in America, and I would like very much to write in a higher vein. Perhaps I can then induce Mildenberg, Chadwick, Kroeger, Weidlinger, kobyn, or some of the other composers with whom I collaborate or can interest, to set them.

Certainly MUSICAL AMERICA is gaining ground every week.

WILLIAM H. GARDNER.

[In the class of songs of more serious caliber referred to might be mentioned, among many others, the following: Edgar Stillman-Kelley, "Israfel" and "Eldorado"; George W. Chadwick, "Ballad of Trees" and the "Master"; Frederic Ayres, "Sea Dirge"; Henry Gilbert, "The Lament of Deirdre," and "Salammbo's Invocation"; Campbell-Tipton, "Four Sea Lyrics"; Edward MacDowell, "The Sea," "Deserter," "Fair Spring Tide," and "To Goldenrod"; Harvey W.

Fast Traveling by Tenor

John Barnes Wells, the tenor, was obliged to make a flying trip two weeks ago from Mansfield, Pa., where he had filled an engagement, to Otego, N. Y., to sing at the funeral of the mother of J. B. Russell, of the New York firm of J. B.

Russell and Company. A special train was provided and the singer remained just long enough in Otego to sing at the funeral. After that he took the train for New York, where he arrived the same evening. Mr. Wells has just booked a two weeks' tour through Maine beginning January 15.

The Question of Selecting Novelties

NEW YORK, Dec. 10, 1910.

To the Editor of MUSICAL AMERICA:

During the recent past, since the opening of our American musical season, there has been much comment among the professionals—vocalists and instrumentalists—upon the program making of the concert-givers. The plea is, Give us national music—music by our own countrymen that sounds the joys and sorrows of our own people and the stripes and victories of our nation.

We attend concerts and recitals by the world's most famous artists and hear the novelties with which they attempt to familiarize the public. Some of these compositions are decidedly technical problems to solve for the performer, others are a trifle commonplace, and others are so much in the ultra-modern style that they are very little appreciated. The phrase which our beloved MacDowell uttered in regard to the worth of his music, irrespective of the nationality of the composer, and a fair judgment and criticism of it, irresponsible of the composer's limitations in other spheres of life, should be aptly applied to some of the works which recitalists are crowding upon us. Because we are German, do we need to play some of the writings of our kinsmen when there are many others who have written far superior to them, but of a different nature? Particularly does this comparison apply to the Russian school, from which recitalists from that country seem to play an endless amount of their music, which, to the minds of the public, is very superficial. When introducing a novelty, to my mind, we should be sure that it is not only characteristic of the composer but that it has some genuine worth and interest, musically besides technically. If we only play the piece because it is unfamiliar to the audience, our results would be far more artistic and less superficial, if we would stick to the grand old classics, which everybody is learning to love.

EARLE LAROSS.

Two Books and Their Publishers

TROY, N. Y., Dec. 2, 1910.

To the Editor of MUSICAL AMERICA:

In a recent number of MUSICAL AMERICA you refer to two books, "One Hundred Folksongs from Many Lands," selected and arranged by Henry F. Gilbert, and "Songs of the Irish Harpers," collected by Mrs. C. Milligan Fox.

Will you be kind enough to inform me where I may obtain these books, publishers' names, etc?

Thanking you in advance for the information given, and enclosing stamp for reply, I remain, Very truly yours,

(Miss, ANNIE L. JENNESS.

[The book of "One Hundred Folksongs from Many Lands," arranged by Henry F. Gilbert, is published by C. C. Birchard & Co., No. 221 Columbus avenue, Boston, Mass., and is sold for 50 cents. It is expected that the "Songs of the Irish Harpers," collected by Mrs. C. Milligan Fox, will appear at once from the house of G. Schirmer, New York City.—Editor MUSICAL AMERICA.]

"Singing Down" to An Audience

CINCINNATI, Dec. 6, 1910.

To the Editor of MUSICAL AMERICA:

To W. F. G. of Los Angeles I would say that artists of Mme. Gadski's caliber are always welcome providing they offer a good program. We do not need or want singers to sing down to us, and so long as they think they can do that they will not be patronized by Cincinnati. Mrs. Homer had a similar experience, only worse. She sang and it did her no good. It is too bad when first-class artists think they can rest on their laurels.

"CINCINNATUS."

Russell and Company. A special train was provided and the singer remained just long enough in Otego to sing at the funeral. After that he took the train for New York, where he arrived the same evening. Mr. Wells has just booked a two weeks' tour through Maine beginning January 15.

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STUDY YOUR SCALES! MME. FRANKO'S ADVICE TO PUPILS

Well-Known Violinist and Pianist Maintains That Students Pay Too Little Heed to Fundamentals—When She Played for Mme. Viardot-Garcia

"It is astonishing the way in which many violin pupils who pretend to be fairly advanced in their studies are utterly ignorant of the elements of their art," observed Jeanne Franko, the distinguished violinist and pianist a few days ago to a representative of MUSICAL AMERICA. "Pupils come to me who have been taught to play the études of Kreutzer and Fiorillo, and they are quite proud to display their accomplishments when I first ask them to play me something. But then comes the remarkable part of it all. 'Now, if you don't mind, will you please play me the C Major scale,' I ask. 'The scales—why, I never play scales' is a common reply. That is not the worst of it. Not only do they not play the scales but they do not know them, and could not tell if they were asked what are the constituent tones of the one of C Major. Just imagine!"

"Not so very long ago a student came to me for instruction and hers was precisely such a case. She could scarcely even read the notes and was quite helpless when it became a question of reading basses. Then when I asked her to play on the open string there was more amazement! She had never heard of such a thing as an 'open' string in her life. And yet she had been studying for a considerable time."

"There are others who instead of trying to produce a beautiful tone push their bow with a force that makes it rasping and scratchy, but when they are warned against this sort of thing they answer that 'a beautiful tone will come in time.' They actually do expect this end to accomplish itself without any effort on their part."

"What I find absolutely necessary to do with such pupils is simply to force them to begin aright, to make them play on the open string, to draw the bow its full length, and that slowly—in short to master all such elemental matters as they have neglected. The success the other night of Kathleen Parlow made a most striking impression upon me for the following reason. About thirteen years ago I was in San Francisco and the girl, then but six years old played for me. She showed great promise and I gave her some advice as to what études to practise and a few other little matters, reminding her that to be a great artist she would have to study 'very, very hard.' Then I lost sight of her. I did not re-



Jeanne Franko in Her New York Studio

member at the concert the other night that this young lady was the same girl that had played for me thirteen years before. I went to the greenroom after it was over, and was thoroughly amazed when the young artist rushed over to me exclaiming 'Whv there is dear Miss Franko!' She had taken my advice and she had studied hard, and the result was as you know.

"I do not want to give the impression that I confined myself to the violin in my musical career. To my mind every violinist should know the piano. My brothers and I were brought up in a strictly musical atmosphere. They used to form a string quartet or trio and I was made to play piano parts. I love the piano, too, and I love to accompany. I have done this for some of the most eminent opera stars, and have consequently had much occasion to study the various operas. I have familiarized myself with the different rôles in such a way that I could give hints to the singers who have coached with me, and more than one artist has seen fit to take them."

"Strangely enough pianists do not as a rule like to act as accompanists. I love it,

and since an experience which I once had at the home of Viardot-Garcia in Paris, I have always been ready to accompany at a moment's notice. She was in the habit of giving musicales at her home, in the presence of some of the most distinguished lights of the musical and literary world. Three celebrated artists were to perform a Mendelssohn trio. At the last moment the pianist was unable to appear and Mme. Garcia suddenly approached me with a request to play it myself. I was dreadfully nervous and I fairly shook as I sat down to the instrument. Fortunately I had the work at my fingers ends so the fact that they took it at an unusual speed did not throw me out altogether. After the work had been played the great singer came over to me, patted me on the shoulder and exclaimed delightedly 'Bravo, ma petite.' Since then I have never experienced the slightest nervousness in playing before anyone. The piano is restful to me after the violin. If I do not play it for a few days I have an uncomfortable feeling in my fingers, somewhat as a person who is accustomed to walking every day feels when he is obliged to spend several days in the house."

One of her valuable possessions of which Mme. Franko is particularly proud is a collection of fans on which are inscribed the names of everyone of the greatest actors, singers, pianists, violinists, composers, and conductors of the last twenty years. Some of them are shown on the wall in the picture herewith given.

Jean Noté, of the Paris Opéra, who preceded Dinh Gilly at the Metropolitan, is singing in Brussels just now.

PARIS HEARS A NEW OPERATIC "MACBETH"

Score by Ernest Bloch, a Swiss Composer, Heavy with Dissonances—A "Savage and Furious Debussy"

PARIS, Dec. 3.—The operatic event of the week has been the first performance of the new opera, "Macbeth," at the Opéra Comique. Neither of the authors of the work had ventured into the operatic field before. Ernest Bloch, a Swiss composer, wrote the score and Edmond Flagg the libretto, which adheres closely to Shakespeare. Bloch was known previously principally for a symphony to which German critics objected strenuously.

Wagner and Strauss seem to have exerted the greatest influence upon Bloch as indicated by his new opera. He has striven to reveal the bloodthirstiness of the drama in adequate musical terms and its tragic significance has in fact found brutally vivid expression in the music. There is little melody given the singers, who are also forced to contend with an orchestration heavily burdened with dissonances. One critic describes the score as "musical barbarism" and calls the composer a "Savage and furious Debussy."

Lucienne Bréval was vigorously dramatic in the rôle of *Lady Macbeth* and Albers was the *Macbeth*.

A CONVENTION OF OLD**Record Found of First State Assemblage of Wisconsin Musicians**

MADISON, WIS., Dec. 12.—One of the interesting things received at the museum of the State Historical Society is a notice of what was without doubt the first convention of musicians ever held in Wisconsin, which was at that time, sixty-eight years ago, a territory. It consists of a sheet of paper about five inches square, printed in very fine type, and reads as follows:

"MUSICAL CONVENTION

"At Prairievile, W. T., June 22, 1842.

"Gentlemen: After consulting with many musical friends, relative to the best means for the improvement of Sacred Music, the subscribers have decided to issue this circular, inviting all the teachers, choristers, and amateurs of Wisconsin to meet AT PRAIRIEVILLE, WEDNESDAY, JUNE 22, 1842.

"To sing together, to interchange views upon style and rudimental teaching and to arrive at some standard conclusions which will tend to uniformity of practice throughout the territory. Your presence is requested at this musical discussion; let the musical talent of the territory be united, on the means of fostering the progress of music within our borders. The ladies are invited to attend and assist us, and instrumentalists are respectfully invited to attend with their instruments."

Prairievile was the early name of the now prosperous city of Waukesha, a few miles from Milwaukee. M. N. S.

Dossert Pupil for Paris Opera

Frank G. Dossert, a vocal teacher of Paris, who is passing the Winter in New York in his Carnegie Hall studios, has received word of the engagement of Jeanette Allen, his pupil, in the grand opera at Paris. Miss Allen has been leading soprano in the Berlin Opera for three seasons.

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WHEN LONDON CENSURED OPERA AS IMMORAL

IT seems hardly possible that about seventy years ago opera was severely censored in London as immoral, says the Boston *Herald*. There was then no reference to any particular opera. Distinction was made by certain opera-goers between "harmless" and "immoral" operas, immoral on account of their subject. "Don Giovanni," for example, was condemned by hundreds, as were "La Traviata," "Robert the Devil," and after them "Faust." Some may remember the diatribe of Dr. Dio Lewis against Gounod's opera. Mendelssohn, who was always a bit of a prig, was shocked by "Fra Diavolo."

In 1842, however, there were printed protests against the opera itself, and even George Cruikshank, in his illustration of *Vanity Fair* for "Pilgrim's Progress," pictured the opera booth, the ballet booth and the theater booth as favorite resorts of the depraved and godless. * * *

There is a still more ferocious attack on the opera in "The Great Abuse of Music," by Arthur Bedford, M. A., chaplain to his grace, Wriothesly Duke of Bedford, and vicar of temple in the city of Bristol. The book was published in London in 1711.

The attack on the opera may be found in two chapters of the second part of "The Great Abuse of Music."

Chapter IV treats "of the immodesty of

our English operas, which are sung in the playhouses. Chapter V discusses "the profaneness of our English operas, which are sung in the playhouses."

Bedford was a plain-spoken man, and he delighted in the use of words which are not now in the vocabulary of the genteel, although they occur frequently in the Old Testament. It is not easy, therefore, to find passages for quotation.

The praise of wine in song vexed the soul of this worthy man.

"At other times they bestow the epithet 'damn'd' as freely on trivial matters as on words, a country town, or the dress of any person. Now the design hereof can only be to detract from the honor which is due to the divine being; and lessen the effects which otherwise the sense of hell and damnation might leave upon the conscience."

The operatic heroes swore by the pagan idols; they were also scandalously guilty of cursing. Bedford objected strenuously to the introduction of the Grecian gods and the goddesses, to songs to the moon and the stars.

"Sometimes they represent the devil as if there were no such thing; and sometimes in a ridiculous manner, as if they who treated him thus in jest did never design to resist him in earnest."

AT PURDUE UNIVERSITY

Rider-Kelsey and Maud Powell Heard with Great Pleasure

LAFAETTE, IND., Dec. 7.—The first concert of the Purdue University course was given last Friday night at Fowler Hall, a large audience greeting Mme. Rider-Kelsey. A program of German, French and English songs was rendered. "Die Loreley," by Liszt, was vastly enjoyed and in response to the encore the singer rendered Dvôrâk's "Songs My Mother Taught Me." "Mandoline," by Debussy, was also heartily encored. Mrs. Mary Willing Meagley was the accompanist.

One of the most distinguished events of the season was the concert given Tuesday evening, November 29, by Maud Powell, at Fowler Hall, under the auspices of the Monday Evening Musicales and the Purdue Orchestra. Mme. Powell was greeted by a most appreciative audience. Her program consisted of B Minor Concerto, Saint-Saëns. Gavotte and Prelude, Bach; Sarabande, Sulzer; Hungarian Dance, Brahms-Joachim; Airs Russes, Wieniawski; Duo, Sonate A Major, César Franck. The accompanist, Waldemar Leachowsky, was a valuable assistant.

The November meeting of the Monday Evening Musicales was devoted to Greig. Mrs. C. H. Beckett and Paul Roberts arranged the program and a paper by Louise Caldwell was read.

Piano Study Important to Violinists

[Francis Macmillen in The Etude.]

I am firmly convinced that it is of great benefit for the violin student to study the piano in connection with the violin, for the piano must play all parts, bass, harmony, melody and all inner parts. On account of this completeness, the mind of the pupil is wonderfully broadened. I suppose if I had not become a violinist I should have been a pianist. * * * A knowledge of the piano is of the greatest possible benefit to the violinist. The violinist should know the piano or orchestral accompaniments to the works he plays, thoroughly—in short as well as the violin parts themselves, as in this way he can instruct his supporting artist as to how he wishes his accompaniments to be played, or can detect any mistakes in the interpretation of the accompanying parts.

Joseph Gotsch's Concerts

Joseph Gotsch, the 'cellist, has been filling many important engagements in the last few weeks and is booking many more for the Spring. He appeared at the Fall concert of the Arion Liedertafel in the Bronx on November 27; on December 9, at a musical of the Heinebund Damen Verein; at the twenty-sixth anniversary of the German Press Club on December 10, and on December 16, at the Artist's Concert of the Eliot School in Newark. At all of his performances he was received with much enthusiasm.

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A LEADER AMONG CRITICS OF GERMANY

August Spanuth, Formerly of New York, Has Made "Signale" Strongly Influential

BERLIN, Dec. 7.—Among the most brilliant of music critics of Germany to-day is one who has also been long associated with New York music in a critical capacity. He is August Spanuth, editor of the time-honored *Signale*. When Mr. Spanuth took charge of this weekly musical journal, it had fallen somewhat from its previous high estate. That was three years ago. To-day it has been elevated to a position more influential than it has ever occupied before and its opinion is sought and respected as that of one of the leading musical papers of Germany.

Mr. Spanuth, a native of Hanover, had been the critic of the *Weser Zeitung*, of Bremen, and had written for many other musical journals in Germany before he went to the United States for the purpose of enlarging his knowledge of the new world in general and more particularly to study the musical conditions of that country. He was so impressed with the splendid opportunities the country offered and with the appreciation of the American people for everything pertaining to art, that it took him but a few months to decide that he would make that country his home. For thirteen years he was the critic of the New York *Staats-Zeitung* and was looked upon as an authority in the realm of music.

With the composer, MacDowell, Mr. Spanuth was at one time a pupil of Joa-



August Spanuth.

chim Raff and Carl Heimann. Many of his compositions and arrangements have been published by leading houses. In greater part, they are of a pedagogical character. The three volumes of Liszt contained in Ditson's Musician's Library are too well known to require comment. O. P. J.

A NEW MAX BRUCH VIOLIN CONCERTO

Composer Has Dedicated It to Willy Hess—Francis MacLennan as "Turridu" and "Canio" in Berlin Royal Opera—Emil Paur in Triple Artistic Capacity

BERLIN, Dec. 6.—Max Bruch has just completed a new violin concerto which he has inscribed to Professor Willy Hess. It consists of only two movements and is to have the unpretentious title, "Concert Piece." It is reported that Hess is soon to give it a hearing in Berlin.

Director Gregor, the new manager of the Vienna Royal Opera, has not been able to announce definite plans yet as to his new work but states that he will present several operas which were accepted by the Weingartner management. He will add one of these works to the répertoire next Spring, perhaps Humperdinck's "Königskinder" or "Pelléas and Mélisande," by Debussy. He will also probably produce Gounod's "Le médecin malgré lui" during the course of this season.

It is stated that the Natzler Brothers have withdrawn their application for the management of the Berlin Comic Opera.

Word has been received from Budapest that Kapellmeister Mathias Csányi has composed an opera, the libretto of which has been adapted from the novel "Rom," by Zola. The opera has been accepted for a première by the management of the Arad National Theatre.

The renovated Berlin Royal Opera House, with its enlarged stage wing, was reopened officially with a performance of Wagner's "Meistersinger," which was attended by the Emperor.

A new biography of Wagner by Ferdinand Pfohl has just been published by Ullstein & Co., of Berlin.

Frederic Lamond, at his Beethoven evening, seemed to feel an earnest desire to render justice to Beethoven with historic accuracy, so much so, in fact, that much of what he gave appealed to us as coming

from another world or era. But that is very far from signifying that the inherent relationship between a Lamond and a Beethoven or a congenial interpreter is present. As yet Lamond gives us the impression of a copyist, a very conscientious one, it is true, but a copyist for all that. This program comprised the thirty-three changes of a waltz by Diabelli in C Major; the Mondshein Sonata; the Sonata Pathétique, the Andante Favori and the Waldstein Sonata. Of these the pianist was unquestionably most successful with the Andante Favori. Here, and here only, did he manifest that broadness before which piano technicalities seem but a secondary, though necessary, adjunct. But why cavil at a pianist of such serious and well-meant endeavors! It is enough that Lamond has set himself a very high ideal to which he has remained true with the tenacity of the deeply feeling artist.

Berlin has had an opportunity to pass judgment on Reger's 100th Psalm, which was reviewed in MUSICAL AMERICA when given in Zurich. The composition with all its gigantic force lacks the believable element. It does not appeal even though it fills one with astonishment and at times even admiration. Lyrical moments are present, but the ear is not given time to lull itself into peaceful engagement. Professor Siegfried Ochs deserves the highest praise for having undertaken to overcome the many obstacles which a successful production of this work presents.

Teacher and Pupil in Same Cast

Following the opening night of the Royal Opera House a performance of "Pagliacci" and "Cavalleria Rusticana" with the American, Francis MacLennan, in the leading tenor roles, took place. In "Pagliacci," in which Mr. MacLennan sings *Canio*, a pupil of his, Herr Schöffel, sang one of the peasants.

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CHARLES DALMORES.

STUDIO HALL

This promising young singer was engaged for the Royal Opera after he had studied with the tenor for the short period of six months.

Much as Francis MacLennan is to be admired as a singer and as an artist, we cannot refrain from mentioning that his *Canio* was too young, too handsome and too elegant. But these are shortcomings of which unfortunately only the minority of opera singers and but very few tenors can be accused. His voice rang out with a splendor that was almost too voluptuous for the clumsy clown, *Canio*, and after his *Arioso* MacLennan presented us with such a superb bit of acting that there was probably not one of the audience who was not touched.

In "Cavalleria Rusticana," which followed Leoncavallo's opera, the *Turiddu* of MacLennan was nothing less than ideal. As *Nedda* in "Pagliacci" Florence Easton was sweet and pretty and displayed her superbly beautiful head voice to the best possible advantage. Her musical precision is good to hear in opera where artists are wont to allow themselves more freedom than is befitting. Mme. Kurt, the *Santuzza*, is gifted with a magnificent dramatic soprano voice, which she misuses in a way that must ultimately lead to her vocal ruin.

New Pianist of Ability

A surprise was offered last Thursday, when an unassuming young Swiss pianist, Waldemar Lutschg, appeared at the Beethoven Saal and played as only an artist of the highest order can. Touch, clear and artistic finish and ideal interpretation were on the same level. His program consisted of Beethoven, Brahms, César Frank, Ch. V. Alkan and Liszt selections, and it is hard to say exactly in which number he excelled. It was an evening of unstinted pleasure.

On Monday we once more had the pleasure of listening to that exquisite artist, Benita le Mar, whose two Debussy evenings during the last season proved to be features of widespread interest. If her program last season was hypermodern, it displayed widely different characteristics last Monday evening when she rendered works of the 17th and 18th centuries only. There were compositions by Caccini (1546-1614); Giordani (1743-98); Caldara (1671-1763); Pergolesi (1710-1736); Mozart "L'Amico" "Il re pastore" with violin obligato; Rossetti (1610); Henry Purcell (1658-1695); Sir Henry Bishop (1786-1855), and Dr. Arne (1710-1778). They were works of a refreshing concreteness of form and richness of melody which the singer interpreted with that simplicity and finish of which only a great artist is capable. A remarkable trait of this extraordinary woman is her ability to interpret intelligently any genre of vocal music which she attempts.

Emil Paur's Concert

On the same evening, in the Philharmonic, Emil Paur produced himself in the threefold capacity of pianist, conductor and composer. The program consisted of Brahms's concerto, No. 2, in B Major for piano with orchestra, and the Symphony by Emil Paur in A Major entitled "In der Natur," which was given its first hearing in Germany. We knew of Emil Paur's excellent pianistic abilities, but his rendition of the Brahms's concerto was a mighty surprise. Here was a man, who was not only absolute master of his instrument, but also fully understood in detail the accompanying orchestra, not to speak of the composition itself. The contours of this work stood out with sharply chiselled clearness and the whole was imbued with that indescribable musical instinct or judgment at which the hearer is overcome with a sense of comfort-

ing enjoyment. As conductor also—Paur conducted his own symphony—he showed us what his countrymen had missed during his lengthy sojourn in America. With his magnetic influence, he compels the orchestra to carry out his slightest wish, and such a wish is never without significance. He brings out every phrase, every climax with an effectiveness that draws forth admiration, even where the hearer's reasoning compels him to take a different view. And we fully appreciate that it is by no means easy to bring out the contents of Paur's composition. Had Wagner never lived this composition of Paur's—in the beginning, at least—might have created a warranted sensation. The first Allegro moderato movement caused one to sit up and listen with keen expectancy. Here was a master composer of the old school, not entirely uninfluenced by the new, who had something to say! But the adagio and molto vivace, we are sorry to say, soon dispelled such fancies. The last half of the composition in spite of the brilliant instrumentation seems devoid of meaning and without any relative continuity. There is an abundance of enchanting melody throughout the composition and the ideas are governed by highly artistic intentions which seem, however, to have no object in view and simply to assert themselves for the sake of being heard.

Word comes from Vienna that Nikisch has been engaged as conductor for the Vienna Royal Opera with a contract for life. It is difficult to say at present just how much truth there is in this report. It is true that Director Gregor has negotiated with Nikisch for a Gänspiel engagement. Director Weingartner has declared that he is uninformed of any engagement of Nikisch.

O. P. JACOB.

Wagner's First Operatic Engagement

[From New York Evening Post.]

An interesting document relating to Richard Wagner's first engagement at an opera house has recently been unearthed in Germany. It was in 1833, when he was twenty years old, that the Stadttheater in Würzburg, where his brother Albert was employed as régisseur, actor, and singer, engaged Richard to serve, particularly as chorus master. But, the document continues, "he must also, in case of need, help along in spoken or mute rôles in plays, and participate in the tableaux of ballets when called upon to do so. In case of disobedience or insubordination, the director has the right to punish him in accordance with the rules of the theater. In case the earnings of said Richard Wagner should not cover the fines imposed on him, his bondsmen pledge themselves to pay them. Richard Wagner has to place all his energies and time, so far as required, at the disposal of the director of the Stadttheater, in return for which he will receive every month ten florins as compensation."

The Prince of Hohenzollern has presented the gold medal for art and science to Adela aus der Ohe, the pianist.

"Monsieur Bonaparte" is the name of a new light opera by Bogumil Zepler that is to be produced in Leipsic this Winter.

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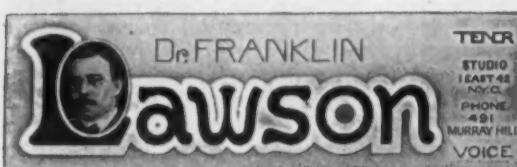
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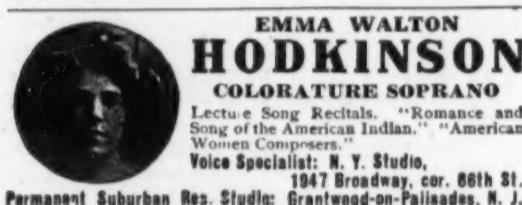
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HOFMANN AND BOSTON SYMPHONY IN TWO NEW YORK CONCERTS

Soloist Heard in the Beethoven and Liszt Concertos—Orchestra's Magnificent Tone Again Delights Big Audiences—Much of Interest in the Programs

Josef Hofmann was the soloist of the Boston Symphony Orchestra in its concert at Carnegie Hall, New York, Thursday evening, December 8. The program was as follows:

Berlioz, Overture, "The Roman Carnival," op. 9; Tchaikowsky, Symphony in E Minor, No. 5, op. 64; Beethoven, Concerto for Pianoforte in G Major, No. 4, op. 58; Brahms, Overture, Academic Festival Overture, op. 80.

Conductors are still interested in Berlioz, presumably because he assigns certain interesting feats to the orchestral instruments, and gives an opportunity to show off orchestral virtuosity. The overture played on Thursday evening sounded as thin as ever, and although the stirring brass chord at the end still gives a little pleasure, there is practically nothing else in the overture that does.

Mr. Fiedler gave a dramatic interpretation of the Tchaikowsky "Fifth," which has almost superseded the "Pathetic" in popularity, possibly because of its inherent structural qualities, and possibly because the other was played to death. The Andante made the greatest impression. It was played with warmth and breadth. Mr. Fiedler was obliged to respond to the applause of the audience several times after this movement.

The waltz movement was a little heavy. The finale displayed the magnificent resonance of the orchestra and the conductor produced an effect of great brilliance with the return of the first theme in the major at the close. He was recalled a number of times at the end of the symphony, and finally signaled to the orchestra to rise and share in the applause.

Hofmann played the Beethoven Concerto with a Mozart technic. He kept it all down to a plane of gentleness and delicacy which, while very charming in itself, seemed to have in it little of the rough voice of Beethoven. It was a very sensitive performance, predominating in delicacy of nuance. His rhythm was particularly excellent and he showed an electrical quickness to the right instant of attack.

The andante, with its plaintive piano pleadings against the stern orchestral phrases, Hofmann played in a gentle, reflective and philosophical spirit. Between the piano and the orchestra it was a kind of colloquy between Maeterlinck, with his quiet and questioning philosophy, and Thrasymachus, with his inexorable "might is right." The appreciation of the audience left no doubt as to Hofmann's great popularity.

The Brahms overture closed the program joyfully. The orchestra was, as usual, superlative in its qualities of tone and precision. Certain of Mr. Fiedler's mannerisms seem to be growing upon him, a peculiar way of conducting with movements of the fingers and contrary movements of the arms. He was, as usual, belligerently vigorous.

The house was packed from floor to ceiling with an enthusiastic audience.

The Concert of Saturday

Mr. Hofmann was also the soloist at the concert by the same orchestra at Carnegie Hall on Saturday afternoon, the 10th. The program, which presented the "New World" symphony for the third time in a month in New York, was as follows:

Dvóřák, Symphony in E Minor, No. 5, "From the New World," op. 5; Liszt, Concerto for Pianoforte and Orchestra in E Flat Major, No. 1; Richard Strauss, Tone-Poem, "Death and Transfiguration," op. 24; Beethoven, Overture, "Leonora," No. 3, op. 72.

Conductor Fiedler had evidently had a conversation with his kettle-drummer before the symphony, for he permitted no such dramatic drumming as had been heard at the earlier performances of the symphony by other orchestras recently. He took the "Swing low, sweet chariot" theme, which enters on the flute, at a considerably slower pace than is customary, which is more in keeping with the original character of the theme, even though it halts, somewhat disturbingly, the rhythmic progress of the symphony. A glad surprise came in the absolutely perfect intonation of the English horn in the famous theme of the largo—a

perfection which came as the proverbially rare angelic visitation. Here, too, was an English horn which did not break from one register into another like Scalchi's voice. The movement was played too fast.

Curiously, the very perfection of Mr. Fiedler's performance of the scherzo revealed a possible flaw in its form which may have been hitherto unremarked. The Trio would break in with a clearer delight if it were a little more adequately prepared—if the approach to it were lengthened by a few bars, and those the right ones. The precision of the wood-wind trills was a delight to the soul.

Never before, it seemed, had one heard a performance of the last movement of such dazzling and rushing virtuosity. If anything was a revelation in the performance of the symphony at this late date it was in this last movement, which seemed to have acquired a new luminosity and vigor.

Hofmann's performance of the always welcome old Liszt concerto was remarkable in its refined virtuosity. If the pianist employs a Mozart technic for the performance of Beethoven, he employs a Beethoven technic for the performance of Liszt. His intellectual art, wonderful in itself, appeared somewhat lacking in the romance and abandon which one craves in the expression of this work. He held the interest of the great audience throughout, however, and received many recalls.

The perennial wonder of the tone of the Boston orchestra revealed itself in its fullness in the Strauss tone-poem with its more overwhelming than blissful transfiguration. Its Gothic jaggedness made certain portions of it seem rather wild and scraggly, set, as it was, between such formally lucid works as the Dvóřák and the Beethoven. It again revealed itself, nevertheless, as one of the most gratifying of Strauss's works.

At the close of the "Leonora," which was played with crispness and magnificent sweep, the conductor bowed in response to the plaudits of the great audience, which crowded the hall.

ARTHUR FARWELL.

NEW OPERATIC CANTATA

"The Haymakers," by George F. Root, Produced in Marshfield, Mass.

BOSTON, Dec. 12.—"The Haymakers," an operatic cantata by George F. Root, was given by the chorus choir of the First Congregational Church, of Marshfield, Mass., in that town a week ago Saturday evening, assisted by Lucile Brown, soprano; Blanche Rand, soprano; Mrs. Louise Bruce-Brooks, Contralto; Lester M. Bartlett, tenor; George Marsh, baritone, and Oscar Hunting, basso.

The cantata was given under the direction of Edward P. Cole, who has been successful in his work among church choirs since his graduation from Harvard, where he was prominent in musical circles. Mr. Hunting, the well-known bass soloist of Boston, was particularly successful in his recitative and solos, as were also Mrs. Bruce-Brooks and Miss Rand. D. L. L.

Bispham's Milwaukee Recital

MILWAUKEE, Dec. 10.—David Bispham's reappearance at the Pabst Theater on Sunday afternoon was one of the most popular events of Milwaukee's season. As in all of his annual visits to the city, his artistic offerings were out of the usual run of ballad programs, the list being made up entirely of songs in English, including compositions by English, Irish and American writers. The program concluded effectively with an explanation of "Enoch Arden," with Richard Strauss's leitmotif illustration of the text artistically played by Harry Gilbert, accompanist. M. N. S.

Danish Choir Coming Here

COPENHAGEN, Dec. 1.—A choir of sixty Danish student singers is planning a six-weeks' tour of the United States next May and June. Several singers from the royal opera of Copenhagen will be included in the company.

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Emily Gresser, pupil of Sam Franko, and a violinist who has been heard in concert in New York, is now in Berlin studying and giving concerts. In a recent letter to friends in this country, she writes with girlish enthusiasm of experiences that have led her into contact with German royalty. As it is oftenest the seamy side of music study abroad that is presented, something of what Miss Gresser says is worth reproducing by way of contrast:

"Everyone," she writes, "was excited at the fact that I was to play for the *Fürstin*. * * * We rode about an hour until we came to Schwarzburg where the Summer Castle is. There we saw the Duchess of Saxony. Mr. Franko introduced me to her and I said 'How do you do,' and forgot to kiss her hand. I promptly fell in love with her. I was then introduced to her royal highness, the Grand Duchess von Mecklinburg-Schwerin, mother-in-law of Queen Wilhelmina of Holland.

"The Duchess and Grand Duchess were very simple and friendly. Then we played the first Bach concerto for two violins. The last movement, which is very difficult to play in rhythm, went *famously*. Then I played the Tartini Variations. The Duchess was delighted and the Grand Duchess, who is very musical, was enthusiastic. Then I played Mr. Franko's 'Meditations,' and then Godard's Duets: 'Abandon,' 'Minuit,' and 'Serenade,' which are very effective. The 'Minuit' or 'Midnight' is very poetical, simply idyllic. After that, Princess Tekla, sister of the Duke, asked me if I couldn't come up often and if we couldn't play together. You can imagine how astounded I was to hear that. Mr. Franko played some of his arrangements and played them very beautifully, and after that I played the Ballade et Polonaise.

"I can't tell you how enthusiastic they all were. You should have heard me talk, sometimes in English, sometimes in German. I forgot all about saying your *Königliche Hoheit*, or your *Durchlaucht*. I was continually saying 'Sie,' or 'You' and forgot simply for the time that I was in the court of a Duchess. They were all so friendly. The Duchess asked me all about myself. I told her that I in-



Emily Gresser, Violinist, and Her Teacher, Sam Franko

tended to go to Dresden and she immediately said that she would give me letters of introduction. Just think of it. I was so surprised—I didn't know what to say. Just imagine me going up to some royal palace. I almost laughed at simple Emily visiting the court of the Saxon Royalty. * * *

"When we went, the Duchess, after all had knelt to her and kissed her hand, came to me, embraced me, and kissed me once on one cheek, then on the other. Well, that was the climax! I shan't attempt to describe the surprise on Mr. Franko's face. I was quite embarrassed, for I wasn't prepared for this unexpected honor. For they tell me it is a very great honor. As Mr. Franko says, 'the début of the Geigenfee was successful at the court of the Duchess of Sonderhausen.' I took it as a joke, but he took it seriously as he says it is very difficult to obtain entrance at her court."

interpretation of this beautiful work was a happy prelude for what was to come. The program included Weber's "Oberon," the "Caucasian Sketches" of Ippolito Ivanow, which were repeated at this concert by the request of more than three hundred patrons who heard this work last year; the overture to "The Bartered Bride," of Smetana, and in conclusion the "Kaisermarsch" of Wagner. In response to the tremendous enthusiasm Mr. Stokovski was obliged to come forward many times to bow acknowledgments, and he had the entire orchestra arise and with him share the honors of the occasion.

In his conducting Mr. Stokovski seems to be more magnetic than ever and from the very first he had his audience completely with him. The success which attended this first concert has aroused great interest, and already orders are coming in to the local management for seats for the second and third concerts of this first Symphony season. The second concert will be on January 10 and the soloist will be

DAYTON'S FIRST SEASON OF SYMPHONY CONCERTS

Cincinnati Orchestra Inaugurates Series
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sical History

DAYTON, O., Dec. 9.—The first symphony season in the history of Dayton was inaugurated Monday evening at Memorial Hall by the Cincinnati Symphony Orchestra, with Leopold Stokovski conducting. A large and brilliant audience was in attendance and the affair proved a social and artistic success. This symphony season has been planned and is fostered by Alyce F. Thiele and marks an epoch in the musical history of the city.

The orchestra is a much superior organization to what it was last year and was heard to advantage in an unusually attractive program. The Schumann Symphony in C Major opened the program and the

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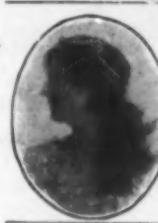
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In Europe Till Fe-
bruary 1st, 1911

In America Remain-
der of Season

Hans Richard, the Swiss pianist. The third concert, on February 21, will be devoted entirely to the works of Wagner.

The second of a series of artist recitals given by the Mozart Club took place Thursday evening at Mr. Odell's studio in the McIntire building, Clarence Adler, pianist, of Cincinnati, appearing. A large audience was in attendance, and Mr. Adler was very cordially received. He was obliged to respond to several encores. Mr. Adler's brilliant technic is happily combined with a temperament that brings out the poetic beauty of each composition. SCHERZO.

BIG AUDIENCES AT ST. LOUIS CONCERTS

Russian Dancers, Symphony Or-
chestra and Von Warlich
Prove Strong Magnets

ST. LOUIS, Dec. 10.—The artistic taste of this city was again stimulated by a return engagement for a matinée and evening performances to-day by the celebrated dancers, Mikail Mordkin and Anna Pavlova, assisted by the Imperial Russian Ballet and an orchestra under the direction of Theodore Stier. The peerless work of these two great dancers made such an impression upon the St. Louis public when they were here a month ago that Alice Martin, under whose direction they appeared here, immediately asked for a return engagement. The audiences at both performances were extremely enthusiastic and the applause was long and spontaneous.

The symphony "pop concert" last Sunday was given to a packed house, despite the fact that the weather was inclement. Mr. Zach rendered a charming and varied program. Ellis Levy, the new first violinist of the orchestra, was the soloist, and played the Bizet-Hubay "Carmen Fantasie." He was forced to respond to an encore. He has studied under Sauret and César Thompson and plays with marked richness of tone.

This evening at the Liederkranz Club, the young Russian baritone, Reinhold von Warlich, made a profound impression upon a large audience by his rendition of early English, Scotch and German folksongs. The program was decidedly varied and greatly enjoyed. Enrico Tramonti, the harpist from the Theodore Thomas Orchestra was the assisting soloist and was given an enthusiastic reception. Uda Waldrop was the accompanist. H. W. C.

Mme. Ricardo's Success in the South

Remarkable successes have greeted Gracia Ricardo, the soprano, during her recent appearances in St. Louis, Nashville, Tenn., and Pittsburgh. In St. Louis Mme. Ricardo sang before the Apollo Club, and in Nashville before the MacDowell Club large audiences being present in every case. Among her offerings have been Massenet's "Pleurez, mes Yeux," Schubert's "Gretchen am Spinnrad," Brahms's "Von Ewige Liebe," and songs by Strauss, Schumann, MacDowell, Franz, Reinecke, and Bizet. Her voice has seemed at its very best in every case, her tones being clear, fresh and colorful. She entered fully into the moods of her songs, bringing out the lightsome qualities of the daintier ones and the depth of those by Schubert, Brahms, and Massenet. The charm of her personality appeals most powerfully to all her hearers, and she could always be sure of a warm welcome even though less gifted vocally than she actually is.

Faulkner-Oberndorfer Recital in Mil- waukee

WILWAUKEE, WIS., Dec. 10.—Anne Shaw Faulkner, the Wagnerian lecturer, who seems to be equally happy in discussing music of the modern French and Italian schools, accompanied by the brilliant pianist, Marx E. Oberndorfer, gave a most interesting lecture recital Saturday evening in Stephenson Hall.

Raoul Gunsbourg's new opera "Ivan le Terrible" is holding its own at the Monnaie in Brussels.

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BROOKLYN APOLLO CLUB IN CONCERT

John Hyatt Brewer's Chorus Draws
Big Audience—Boston Orches-
tra Heard

On Wednesday evening, December 7, Brooklyn heard its favorite local musical organization, the Apollo Club, give a most impressive concert under the direction of John Hyatt Brewer at the Academy of Music. The opera house of the Academy was crowded to the doors and there was every indication that the Apollo Club has lost none of its old-time popularity and prestige. With this concert the organization entered upon its thirty-third season, possessing a record of achievements unparalleled in local musical history.

The club consists of a men's chorus of more than a hundred voices, and for many years was under the direction of Dudley Buck, the noted composer who died recently. John Hyatt Brewer succeeded Mr. Buck and has carried on the interests of the club in an admirable manner. Mr. Brewer identifies himself with this work with great sincerity and enthusiasm and he is therefore largely responsible for the club's success in whatever it undertakes. Under his guidance the singers have been developed to a state of marked proficiency.

The program was full of just such numbers from which an audience could receive the fullest impression of the club's vocal powers. Their very first chorus, the "Battle Hymn," from Wagner's "Rienzi" was superbly sung. Gounod's "The Ant and the Grasshopper" received a splendid interpretation as did John Hyatt Brewer's "Woodland Morning." "Holy Night, Peaceful Night," by Gruber-Becker; Mendelssohn's "Double Chorus," and the "Pilgrims' Chorus," from Wagner's "Tannhäuser" were all sung in a rich, magnificent style.

The soloists of the evening were Estelle Harris, soprano, who captivated her hearers by her charming personality and beautiful singing, and Florence La Selle Fiske, contralto. William Armour Thayer at the piano and Albert Reeves Norton at the organ, acquitted themselves creditably at their respective tasks.

The program of the concert in full was as follows:

Battle Hymn from "Rienzi," R. Wagner; "Prayer," Howland; "Ah! Love but a Day," Beach; "Ecstasy," Rummel, Estelle Harris; "A Song for the Girl I Love," Gaston Borch (incidental solo by Thomas Morgan Phillips); "The Ant and the Grasshopper," Gounod, Apollo Club; "Victorious My Heart Is," Carissimi; "Bendemeer's Stream," Gatty; "The Nightingale," Ward Stephens, Florence La Selle Fiske, contralto; "Holy Night, Peaceful Night," Gruber-Becker; "Woodland Morning," John Hyatt Brewer; "Double Chorus," Mendelssohn; "Yesterday and To-day," Spross; "From the Land of the Sky Blue Water" and "The Moon Drops Low," American Indian songs by Charles Wakefield Cadman, Miss Harris; "My Heart Sings," Champlain; "Tis Snowing," Berg; "In Arcady," Woodman, Miss Fiske; "The Katydids," John Hyatt Brewer; "O Lovely Night, 'Les Contes d'Hoffmann,'" J. Offenbach; "Believe Me, if All Those Endearing Young Charms," adapted by J. H. B.; Pilgrims' Chorus from "Tannhäuser," R. Wagner.

During the week Brooklyn was again flooded with orchestral music. On Friday afternoon, December 9, the famous Russian Balalaika Orchestra gave a concert at the New Montauk Theater, repeating the program of folksongs which roused so much enthusiasm in Manhattan. On the evening of the same day the Boston Symphony Orchestra performed Rachmaninoff's Symphony in E Minor, No. 2, for the first time in Brooklyn, while Josef Hofmann as the soloist of the occasion played Rubinstein's Concerto wonderfully. Beethoven's Overture "Leonora," No. 3, completed the program at the Academy of Music. Walter Damrosch and the New York Symphony Orchestra on the following afternoon, Saturday, December 10, gave their second Brooklyn concert at the Academy of Music, devoting the entire program to the French composers.

L. D. K.

Maggie Teyte gives a recital of modern French songs in London this month.

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THE CRITICS ON THEIR "DEAN"

[Algernon St. John Brennan on H. E. Krehbiel in The Morning Telegraph.]

The careful perusal of the daily papers enables one at times to hit upon valuable discoveries. For instance, the musical pandjandrum of a worthy and altogether sensible contemporary has revealed to us the existence of a singer of such gifts and such glory that she must have been sent down to earth by the agreement and bounteous mercy of the archangels. This radiant creature, in whose existence we would never have believed were it not testified to by a pen usually more than prosaic and unimaginative, is, to judge by the descriptions of her, the most extraordinary being that ever appeared on the horizon of the vast paradise of music. So much so that the prosy pen alluded to has for once dipped itself into a Laputan inkpot of liquid rainbows and distilled moonshine in order to chronicle her auroral talents, her supreme achievements.

In the first place she sings "in thirteen languages" just "as they are spoken." The result is "delightful," "novel" and "vivid." She has also mastered a baker's dozen of "essential musical idioms," whatever that may mean. She juggles the "idioms" about with "complete sincerity and wholly characteristic expression." She reveals things in all "their natural beauty, unadorned and unsophisticated." "She has," of course, "the art that conceals art." She does not exactly sing songs. She does nothing so common. She makes an "exposition" of their "idiom." Up to now M. Caruso and Mme. Melba have never ventured to make an exposition of idiom. That remains beyond them. They do not rush into places untried by superior beings.

She exposes things that "have a wild, free utterance," and then, with astonishing versatility, exposes that masterpiece of absorbing but tranquil domestic passion, "The Old Folks at Home." This she exposes to the "delight of her audience." When she passes from the waters of the Suwanee to the steppes of Russia her utterance becomes "redolent of the soil." But she redoes only for a short time, because she must very shortly become "charming, strange, exotic, languorous, beautiful," such being the luxurious if not hysterical epithets lavished on this new singer by

this master of English prose and inflated adulation.

After all this none need be surprised if this new singer have "ardor," "conviction," "exquisite beauty," "freshness of voice," and is the willing and perpetual victim of "unbridled enthusiasm." Needless to say the persual of this epithalamium rouses one's expectation to its highest point. As we have said, no one ever suspected that such a combination of vocal, creative and intellectual powers was flourishing in this city.

Why does not M. Gatti-Casazza avail him as such a Sarah Bernhardt among singers? But here is the strange thing about it all. The object of this idolatry, of these extravagant encomia, has been before the American public close upon twenty-seven years. And some of us never knew all that has been related above. Oh! the pity of it.

[Henry F. Finch on H. E. Krehbiel in the New York Evening Post.]

Among the extras were Foster's "Old Folks at Home" and "My Old Kentucky Home." By singing these, Mme. Sembrich not only gave great delight to the audience, but atoned for an unfortunate feature of the program, which included two folksongs sung by a few thousand French persons (perhaps), while slighting our immortal Foster, whose folk-songs delight many millions of Americans. * * * Mme. Sembrich is obviously not to be blamed for this unfortunate omission; she is the last person in the world to offer a slight to the American public which has made an idol of her. Evidently the person responsible for the blunder is the commentator whose name is signed to the prefatory note of the program, and so often mentioned in the notes on the songs. This uniquely logical and patriotic adviser kindly admitted into the sacred precincts of "scientific" folksong two Russian folksongs, although the names of their creators are known, whereas Stephen Foster's melodies are excluded for no discoverable reason except that they are American. If Mme. Sembrich is wise she will make her own program next time and drop all "scientific standards" which leave Americans out in the cold undeservedly.

The Mus. Doc. stepped into the shop. His hair stuck like stiff straws, and his joy of life was under his arm. Also, two buttons on his waistcoat were undone, so there was no doubt about his being a genius.

"Ah, ahem, ahum!" purred the Mus. Doc. "E string for a violin, please."

The man behind the counter looked flustered. He went to the shelf, took off a small packet, examined it carefully, examined it again, and then hesitatingly returned to the customer.

"I beg pardon, sir," he began, diffidently. "But this 'appens to be my first day in the shop, and yer might give me a little 'elp. The fact is, these 'ere strings look all alike to me, an' I can't tell the e's from the she's!"—*Tit Bits.*

* * *

There was a young girl from Savannah
 Who wanted to play the piannah;
 In vain for technique
 She sought many a wique,
 An now she's a mezzo-soprannah.

—Peabody Bulletin.

* * *

Bacon—That young clerk of mine has taken up violin playing.

Egbert—Indeed!

"You know which I mean, don't you?

"Oh, yes; he lives within gunshot of me."

"Then I take it that you haven't got a gun?"—*New York Telegraph.*

* * *

Senator Penrose was talking, on one of the Atlantic City piers, about the stormy "Elektra" of Richard Strauss.

"Strauss is very original," said a listener, "but, Senator, do you think his theory of music is sound?"

"Yes, indeed—all sound," was the reply.

—*The Etude.*

* * *

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THE STEPHEN FOSTER MELODIES AS GENUINE "FOLKSONGS"

Henry T. Finck, Noted Music Critic, Maintains That "My Old Kentucky Home," "Suwanee River" and His Other Songs Deserve Title of "American Folksongs"

[Among the illuminating results consequent upon the American folksong controversy of the last decade, one of the most valuable is that the nation has learned that while it is well to limit aboriginal songs in America by the specific title "Indian folksongs," "Negro folksongs," etc., the songs of Stephen Foster may be truly called "American folksongs." This position, taken more than once in the past by MUSICAL AMERICA, has recently been attacked from several quarters. A more sane and able exposition of the broadest and truest view of the matter than the following article by Henry T. Finck in The New York Evening Post, presents could scarcely be made, and its careful reading is recommended to all.—Ed. MUSICAL AMERICA.]

More than ever before, the public seems to be interested in the folksongs of various countries, and this interest is shared by the composers, who are as assiduous as their predecessors in weaving them into their scores, of which not infrequently they are the brightest jewels. At the same time, singers, players, and lecturers find audiences eager to welcome them whenever folk-music is their theme. * * *

As Mme. Sembrich sets the fashion in song recitals, she will have many imitators, but it is to be hoped that in one important respect her program will not be accepted as a model by others. While every European country is represented, there is not one of those genuine American folksongs that are dear to many millions of people throughout this country. Not only are they ignored, but in the announcement sent to the newspapers last week there is a certain defiant air which cannot be allowed to go unchallenged: "Mme. Sembrich, having set a scientific as well as an artistic standard, has chosen to pass over the popular minstrel songs of America, but to let such indubitable folksongs as 'Gai lon la' and 'Musieu Bainjo' stand for the form in America."

The standard which excludes the popular songs of our Stephen Foster from the list of real folksongs cannot be accepted as "scientific." Dr. Hugo Riemann, the leading German theorist and lexicographer, defines the word "Volkslied" as "either a song which originated among the people (*i. e.*, the poet and composer of which are no longer known), or one which has been adopted by the people; or, finally, one which is 'volksmässig,' *i. e.*, simple and easily comprehended in melody and harmony." The Foster melodies are included under both the second and the third of these definitions as true folksongs; they have been adopted by the whole American people, and they are always simple in melody and harmony. To exclude them for the reason that their composer happens to be known, is an argument that can be reduced *ad absurdum* by a question: Suppose some antiquarian discovered that certain folksongs dear to the Germans for generations were composed by such and such an individual; would a single person in the whole Empire cease to consider them folksongs? And if by some miracle the names of all the originators of these melodies were ascertained, would folksong cease to exist?

From every rational point of view Foster's popular melodies are genuine folksongs. In this species of music, as Wagner once wrote, "the word-poem and the tone-poem are one and the same thing; * * * separation of the two is inconceivable to those who sing them; they seem to belong together, like husband and wife." This is true of Foster's. He wrote his own poems as well as his melodies, and the words and music of such songs as "Way Down Upon the Suwanee River," "Massa's in the Cold, Cold Ground," "My Old Kentucky Home" are as closely allied as are the text and the music in Wagner's "Tristan und Isolde." Yet—and here is another point of identity with the originators of

true folksongs—he was not a professional musician. Far from it. To save his life he could not have composed a symphony or a sonata, or even a short piece for the piano-forte. His harmonies seldom go beyond the three most elementary chords—tonic, dominant, and sub-dominant; and his melodies are so rich and satisfying in themselves that they give pleasure even without harmonies, which brings them under the definition of folksong given by Berlioz. Of musical form Foster took no more thought than a canary. His songs "give voice to the joys, sorrows, hopes, and aspirations of a people rather than an individual;" they are songs created by the people—the folk—for he was one of them. If they are not folksongs, what under the sun are they? Some have called them by the German name "volksthümlich," which means conscious imitations of folksongs, like Schulz's "Lieder im Volkston;" but Foster did not consciously imitate the songs of his or any other country; he wrote what he did because his genius was built that way.

Not only are his songs—there are over

a hundred and fifty of them—genuine folksongs; they are genuinely American, too. On this phase of the subject, also, erroneous notions are still widely current. Thousands who sing his songs do not know who wrote them, or care; many other thousands think they are negro plantation songs. Now, Foster did visit the plantations and campmeetings of the black men to catch their idiom; he had to make his living by writing for the "negro-minstrels," who at that time had practically a monopoly of the concert business; yet even those of his poems which he wrote in the negro dialect voice the general feelings of mankind rather than those of a particular race; and as for his melodies, they are as unlike true negro music as a Hungarian rhapsody is unlike a Bellini operatic aria. In every bar they betray his own individual genius and that this individual genius was thoroughly American is indicated by the way in which the American people have taken them to heart—infinitely more than they have any imported folksongs. Apart from a national anthem, nothing arouses

such intense enthusiasm in an American audience as the singing of one of these American folksongs. Indeed there is nothing quite like it in any foreign country.

We have become accustomed to foreign artists slighting the music of our country; but the omission of Foster from Mme. Sembrich's program is the unkindest cut of all. No doubt it is owing to a misunderstanding; yet none the less it is regrettable. However, no great harm will result. Foster's songs will survive this episode, and the American public may continue to bask in the fond conviction that not only are we not without folksongs, judged by the strictest scientific standard, but we have an abundance of them equaling the most precious of Europe's treasures. Had Foster lived before printing was invented, his songs would have been carried from mouth to mouth, as Dr. Martin Darkow has truly said. "The composer would have been forgotten, and the modern historians would have had occasion to place the American people themselves on the pedestal of the unknown poet-composer." Let us be thankful that the printer's art has made it possible for us to honor Foster individually—as the Germans honor Silcher for composing the "Lorelei," universally accepted as a folksong—while at the same time recognizing in his utterances the voice of the American people.

SPANISH OPERA DEBUT FOR BOSTON SINGER

Beatrice Wheeler Pleases Audience and Critics in "Siegfried" at Madrid Royal Opera



Beatrice Wheeler.

BOSTON, Dec. 12.—Beatrice Wheeler, the Boston mezzo-soprano, who has been singing for several seasons in opera in Italy and has been engaged for the Royal Opera in Madrid, Spain, sang the part of Erda in a performance of "Siegfried" during the opening week of the present season at the Royal Opera. This was Miss Wheeler's debut before a Spanish audience, and she made a decided success and was complimented for her artistic work by the Madrid critics. "Senorita Wheeler was a perfect Erda," remarked the *Correspondencia*, and *El Debate* said: "The contralto, Wheeler, interpreted most accurately the rôle of Erda. In another opera she will be able

to bring better to light her fine voice." All of the papers expressed the desire of hearing her in more important rôles and such an opportunity will be offered, as Miss Wheeler is to sing in "Mefistofele," "Aida," and "Rheingold" and in other operas with good mezzo parts during the early part of the season.

The picture was taken in Naples, Italy, shortly before Miss Wheeler left for Madrid. D. L. L.

Florence Hinkle and Maximilian Pilzer Aid Newark Chorus

NEWARK, N. J., Dec. 9.—Florence Hinkle, soprano, and Maximilian Pilzer, violinist, of New York, were the soloists in the concert given by the Arion Singing Society, under the direction of Conductor Julius Lorenz, in the Krueger Auditorium last night. The male choir also had the assistance of an orchestra of about thirty musicians from the New York Philharmonic Society. Miss Hinkle sang "Sunset," Russell; "Where the Bee Sucks," Ayres; "In the Time of Roses," Reichardt; "A Birthday," Woodman, and aria from Puccini's "Tosca." Her beautiful voice and splendid diction were displayed to best advantage. Mr. Pilzer's technic, tone and interpretative ability served to give the best value to his selections, the "Faust" Fantasie, Wieniawski; "Souvenir," Drdla; German Dance, Dittersdorf; Humoreske, Dvorak; "From the Home," Smetana, and "Hejre Kati," Hubay.

A Characterization of Delius's Music

[H. T. Parker in Boston Transcript.]

Seemingly Delius has meditated long upon his music, written it laboriously. The usual fruit of such a process is selection and rejection, and both are clear in "Paris" and in "Brigg Fair." Most music, even of the masters, has its transitional passages that are mere filling, its pauses for new breath, so to say, in formal commonplace. Delius takes no such cover; he will have none of the easily songful cantilena, of the obviously piquant rhythm. Every measure in these two pieces seems deliberately willed into its place in the score. More, each measure is as full of matter as the composer can pack it. To glance across and down a page of "Paris" is to wonder at the number of notes engraved there. To scrutinize them closely is to receive an impression a little akin to that of the underside of a closely woven carpet. To the sensitive ear the music of "Paris" sounded packed, tight, a little inarticulate.

An English organist recently received from a friend a parcel containing Devonshire cream, with a label attached bearing the words "Anthem a3." On looking it up he found the anthem was "O Taste and See."

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NEWLY added to the Half Dollar Music Series is a collection of seventeen "Modern Piano Compositions." Among the works which have been selected as representative of modern tendencies in piano-forte writing are Debussy's Mazurka in F Sharp Minor, Godard's familiar "Berceuse" from "Jocelyn," Grieg's exquisite "Nocturno" in C, a "Melodie" in E and a "Nocturne," by Rachmaninoff—both of them interesting pieces—Saint-Saëns's "Song Without Words," in B Minor; Sinding's "Serenade," in D Flat; Strauss's "Traumerei," and Scharwenka's "Barcarolle," in E Minor. Among the less known numbers are Reynaldo Hahn's "Reveries of Prince Eglantine," Youferoff's "Elegie," in F; Sibelius's "Romance," in D Flat, and Schytte's "Across the Steps." It is a pity that some of the piano writings of Edward MacDowell could not have been included as representative modern works, for they are far superior to some of the last numbers mentioned. The collection is finely edited.

THE Oliver Ditson Company have issued in their Half Dollar Choral Series a volume of "Twenty Popular Anthems,"^t compiled by Robert E. Austin. There are many well-written numbers in the volume, from the pen of such writers as Paul Ambrose, Edward Broome, Adolf Frey, George Nevine, John West, and others. The volume contains Horatio Parker's "Rejoice, the Lord is King," a splendid piece of hymn writing, perhaps the best writing in the collection. The printing and paper are very good and should prove a valuable acquisition to choirs throughout the country.

ANOTHER interesting addition to the same series is "Choice Part-Songs for Men's Voices."^t It has been edited in a splendid manner by George L. Osgood, and shows much care in selection and in the whole general supervision. The contents are varied, there being some excellent compositions of a serious nature included, such as are "Ave Maria," by Von Wilm; "Poor Gretchen," by Meyer-Helmund; "Angel Song," by Westmeyer and others. In lighter vein are "Awake, Thou Pretty Dreamer," by Gustav Schmidt; "Hunter's Song," by Rheinberger, and an "Italian Barcarolle," by Brahms. All are worth singing and the volume is conspicuous.

*MODERN PIANO COMPOSITIONS. The Half Dollar Music Series. Cloth, 64 pages. Oliver Ditson Company.

^tTWENTY POPULAR ANTHEMS. Compiled by Robt. E. Austin. The Oliver Ditson Co., Boston. Price, 50 cents.

^tCHOICE PART-SONGS FOR MEN'S VOICES. Edited by George L. Osgood, Boston. Price, 50 cents.

ous through the absence of the usual "padding," which collections are prone to contain.

SCHIRMER has published a set of piano-forte pieces by Rudolf Friml^{*} entitled "Legende," "Drifting," "Mazurka," "Music Box" and "Pony Race," the last three of which will be considered just at present. While not designated as teaching pieces these numbers might advantageously be used as such, their difficulties not being excessive either technically or interpretatively. "Pony Race" will be found valuable as furnishing some comparatively simple right-hand passage work, and for the practice it gives both left and right hands of enunciating the melody—which in this case is simple and dainty if scarcely highly original. There is also considerable opportunity for the practice of shading, the dynamics of the piece ranging from *ffff* to *ppp*, and for simultaneous staccato and legato, the theme generally appearing in the former guise, the accompaniment in the latter. "Pony Race" is in the key of G.

"Music Box" is somewhat more difficult. Save for about three bars it is written in the treble, both in left and right hands. It has more charm, on the whole, than the preceding number, though better imitations of a music box have frequently been written.

The "Mazurka" is the most ambitious of the three numbers, and has more of musical interest. There are moments in it that have a slight suggestion of Chopin. The middle part is quite charming, and none of the work demands any extraordinary technical abilities on the part of the player. "Mazurka" is in B flat.

A SET of "Octave Studies"^t founded upon works of Bach has been arranged by Isidor Philipp, and is published by Ditson. The works treated include some of Bach's most familiar Inventions, the only difference being that everything here is treated in octaves. They are meant by the arranger to be practised slowly to develop suppleness of arm and wrist, and to correct the natural inequality of the latter as far as possible. Mr. Philipp declares furthermore in his short preface that the studies should be practised with different degrees of force; with legato and staccato touch alternately; with thumbs alone; the right hand legato with the left staccato, or vice versa, etc. The studies will be found valuable in the higher technic of the piano.

*PONY RACE, MUSIC BOX, MAZURKA. By Rudolf Friml. Published by G. Schirmer, New York.

^tOCTAVE STUDIES AFTER J. S. BACH. By Isidor Philipp. Price, \$1.50. Oliver Ditson Company.

also played pieces by Chopin—two études and the Fantasie and the piano part of the Grieg Sonata, op. 13, for violin and piano, the least of all the Grieg sonatas in that form. Mr. Sokoloff played music by Szalit, Vieuxtemps, Ysaye, Ketten, and both artists added to the program.

Jaroslav Kocian was heard again in this city in Chickering Hall on the 9th. He played D'Ambrosio's Concerto in C Minor, a succession of slight passages, badly connected, serving for superficial display on the part of the performer; "Humoresque," Kocian; Adagio, Ries; Zephyr, Hubay; "I Palpiti," Paganini.

Mr. Kocian, a singular personality, who appears on the stage a cross between a poet and a faun, played with utter indifference and astonishing virtuosity the compositions above mentioned. He was a little late for the hour announced, and for a few minutes he labored, apparently, under the difficulties occasioned by cold hands and a hasty entrance. His self-possession, however, was absolute. His performances were invariably in excellent taste, very musical, technically almost impeccable, but as if the performer were listening to music which came to his ears through heavy veils. There was a change in the Präludium of Bach, which was played more rapidly than is usual. With the same imperturbable calm, the violinist tossed off the piece as if it were nothing at all, and from then on his audience sat up and commenced to applaud. Then Kocian reeled off one thing after another in most amazing style. His own piece is a pleasing bit of salon music, with a Bohemian twist. For once Hubay's "Zephyr," a display piece, was played as the merest breath, without effort, without sweat, with perfect intonation and tone-quality. The harmonics in this piece and in the piece of Paganini could not have been surpassed in their purity. As an encore Mr. Kocian played the Chopin Nocturne—not in E, but in D Flat, sang the melody, finished out each lovely floritura, with the ardor and the rapturous ease of a nightingale. This, after all, was the supreme feat of the afternoon. O. D.

PAULIST CHORISTERS SING

Interesting Chicago Concert Conducted by Father Finn

CHICAGO, Dec. 12.—The Paulist Choristers of Chicago, under the direction of the Rev. Father William J. Finn, gave their fifth annual concert last Thursday evening in Orchestra Hall, finding favor with a very large audience. The conductor, who is an able and sympathetic musician, has accomplished wonders in work with the *a capella* choir and on this occasion had his vocal forces almost doubled, and a large instrumental force of the Theodore Thomas players under his direction. The program embraced a number from Anton Dvôrak's "Stabat Mater," Francois Gevaert's "Chanson de Noel," "Le Sommeil de l'Enfant Jesus," three settings of "Ave Verum" by Mozart, Gounod and Elgar; Sir Edward Elgar's "The Angelus," and George W. Chadwick's "Noel," a pastoral-oratorio for soli, chorus and orchestra. The organ parts were extremely well played by Walter Keller.

Father Finn deserves high praise not only for his work in training singers but for the makeup of a program interesting and eminently worthy in its revelation.

C. E. U.

Boston Orchestra in Baltimore

BALTIMORE, Dec. 12.—The Boston Symphony Orchestra presented a most excellent program at the Lyric Wednesday evening and received an ovation from a brilliant assemblage that packed the Lyric. The program included the Tschaikowsky Symphony No. 5, in E Minor, op. 64; Berlioz Overture, the Roman Carnival, op. 9, and Brahms's Academic Festival Overture, op. 80. The musical treat of the evening was the Beethoven Concerto in G Major, No. 4, op. 58, for pianoforte, with Josef Hofmann, the soloist. It was a distinct triumph for Mr. Hofmann and he was recalled again and again.

W. J. R.

Mme. Charbonnel in Fitchburg

PROVIDENCE, Dec. 9.—Mme. Avis Bliven Charbonnel, pianist, of this city, who is now under the management of the Theodore Bauer Concert Bureau of the Boston Opera House, appeared in a concert with Florencio Constantino and Lydia Lipkowska at Fitchburg, Mass., on Thursday. She was highly praised by the press, both for her sympathetic and painstaking accompaniments for the grand opera artists and the brilliant and admirable playing of Moszkowski's "Caprice espagnol." G. F. H.

Walter Kirchhoff, one of the Berlin Royal Opera's tenors, has been invited by Siegfried Wagner to sing Walther Stolzing in next Summer's Bayreuth Festival.

ADMIRE BEAUTY OF SCHELLING'S CHOPIN

London Music-Lovers Also Applaud American Singer, Mme. Hostater

LONDON, Dec. 3.—Ernest Schelling gave his second recital at Queen's Hall, Tuesday, when he played many of the works which he chose for the Chopin Centenary at Lemberg recently. The following was his program:

Prelude and Fugue, A Minor, Bach-Liszt; Sonata, B Minor, op. 58; Nocturnes, C Sharp Minor, op. 27, and F Sharp Major, op. 15; Etudes, D Flat, op. 25; A Flat, op. 25; F Major, op. 25, and A Flat, op. 10; Scherzo, C Sharp Minor, Chopin; "Sphinx" and Mazurka, op. 67, No. 1, Cyril Scott; Rhapsodie, No. 6, Liszt.

A large audience attended and Mr. Schelling was in his most persuasive mood. His Chopin, which is always unique, pleased more than ever. Most pianists use the works of the Polish tone-poet either as vehicles for their own personal moods or as technical endurance tests, so it is refreshing to find in Mr. Schelling an artist who, possessing plenty of individuality, knows how to sink it into the work under discussion. He never loses sight of the poetry of Chopin; neither does he neglect the lovely technical possibilities which Chopin opened to the pianist. Mr. Schelling's digital facility never becomes so prominent as to obscure the esthetic qualities of the Polish composer, and we feel a true poetic nature acting as medium for the poetry of the composer.

After the Chopin group Mr. Schelling was obliged to give an encore and played the waltz in E Minor. Cyril Scott's "Sphinx" is interesting as a study in exotic coloring, but it is a quite ungrateful work for the pianist. The mazurka is frankly commonplace and needs no further comment. Mr. Schelling made the most of these little pieces and also the Liszt rhapsody.

The same afternoon another American artist, Mme. Julia Hostater, gave her last song-recital at Bechstein Hall. Her program was interesting, and particularly her first group revealed taste, comprising as it did the following eighteenth century songs: "Intorno all' ido mio" (Around my idol), A. Cesti (1620-1669); two selections from Scarlatti; Mozart's "A Chloe"; "My Lovely Celia," George Monroe, and "I've Been Roaming," Charles Horn (1786-1849).

The last number is a charming and grateful song and quite worth while, the second stanza having a naive touch of melancholy after the lightness of the beginning. Mme. Hostater has a fine voice which has been well schooled. The weak point in her work is her diction, which is careless rather than technically bad. In her later selections from Schumann and Schubert she did not always give the pictures in vivid enough colors. There was not sufficient contrast in Schumann's "Sandmännchen," and generally one missed a flexibility of temperament which is required with a program ranging from old Italian to modern French.

Last Saturday afternoon Mme. Julia Culp gave her song recital. A very large audience heard this well-known *Lieder* singer in selections by Schubert, Beethoven, Brahms, Cornelius and Loewe. Her readings are serious and emotionally of a high order, but her voice is not always pleasant in quality, being forced at times in order to produce an intense dramatic feeling which just this forcing does not produce. Her Brahms songs were gloriously given, the ravishing "Nachtigall" being one of the best interpretations of the recital. "Feld einsamkeit" also left little to disturb the most captious critic.

Arthur Newstad is an English pianist trained in England. He is talented, as his playing Wednesday showed, but with all respect to his English training and also with more respect to his talent, I am still convinced that he ought to study with some real master for two years before giving further concerts. His Bach is quite sound and his Chopin is sometimes interesting if often amateurish. His feeling for Schumann is good, but his careless technic and naive pedaling militate against his musical qualities.

The Motto Quartet and St. Petersburg Quartet gave praiseworthy concerts this week. The Russian Quartet is particularly interesting in works by Russian composers.

Elgar's violin concert was repeated at the second Philharmonic concert with the composer conducting and Mr. Kreisler as soloist.

EMERSON WHITHORNE.

The new tenor Macnez, who is engaged for Rome's Exposition Opera, has been singing with the Beecham Company in London.

SCHOOLS HELPED BY OPERA

Chicago Musical College Finds Greater Interest in Concerts Since New Company Opened Season—News of Conservatories and Teachers

CHICAGO, Dec. 12.—Discussion as to whether or not the local opera engagement has increased the non-musical citizens' interest in and appreciation of the better forms of music has been rife every since it became known that the Chicago Grand Opera Company became an assured fact. Among the numerous facts and incidents quoted pro and con by musicians and music lovers who are interested in the musical development of Chicago and the Middle West it is interesting to know that since the Fall term opened more than twice as many requests for complimentary seats for the Saturday morning lectures and recitals have been received from people wholly outside of and not connected in any way with the Chicago Musical College, than were received during any previous entire year. People of all ages who are not in touch with the college through relatives or musical acquaintances attend the Saturday recitals in such numbers that it has been found necessary to limit the number of tickets given out at the college. One must, therefore, infer that some factor is working powerfully toward the musical development of the great mass of Chicagoans who have heretofore exhibited little or no interest in the better forms of music.

Vita Llewellyn, one of the talented pupils of Victor Heinze, the director of the Cosmopolitan School of Music, will give a recital next Sunday in Music Hall.

Mrs. Bell Forbes Cutter, known as the protégée of Mme. Sembrich before her marriage, has returned to her home in this city and has opened a studio in the Fine Arts Building.

According to the consensus of opinion, wherever the Sheehan Opera Company has visited, Elaine DeSellem, the gifted contralto of that company, has made a very positive and pronounced hit, commended not only for purity and beauty of voice, but for histrionic aptitude.

Mary Willing Meagley, the well-known accompanist, recently returned from a concert trip with Corinne Rider-Kelsey, in which she is said to have shared honors with the singing star.

The choir of St. Peter's Church, under the direction of Herbert E. Hyde, sings Handel's "Messiah" this evening. The soloists are: Mrs. Ruby C. Ledward, soprano; Jessie Lynde-Hopkins, contralto; Harry Merrill, tenor, and Frank B. Collins, basso.

Sig. Antonio Frosolono was the soloist Thursday at the Rubinkin Association in Handel Hall, playing the "Meditation" from "Thaïs" and the "Legend" by Wieniawski. His work met with such success that he was re-engaged for a second appearance Sunday. Last Friday evening he played in Milwaukee.

The benefit concert, given for the crippled children of the South Side, by members of the faculty of the Columbia School of Music, in the Auditorium Recital Hall last week, established a precedent artistically and financially that reflected credit upon Clare Osborne-Reed, the director and all concerned. Edith Monica Graham, Mabel R. Wentworth, Helen B. Lawrence,

Arthur N. Granquist, Ludwig Becker, together with Louise St. John Westervelt, George Ashley Brewster and George Nelson Holt certainly made a strong combination to conjure with in the musical way.

Pupils of Mary Highsmith gave a charming recital last Wednesday evening in the Chicago Musical College rehearsal hall.

Mme. Bergliot Aalrud-Pillisch, vocalist, and Marx Oberndorfer were the artists at a musicale given last Wednesday at the Greenwood Inn, Evanston, repeating the same program on Friday at the Deutsches Club in Milwaukee.

A number of the clever pupils of L. A. Torrens, associated with the Cosmopolitan School of Music and Dramatic Art, gave a program Friday evening in Auditorium Recital Hall. Interesting selections were creditably rendered by Anna Grater, Blanche Wayne, Mrs. Frederick E. Sorenson and Lillian Cooper, sopranos; Vernon Archi-

bald, baritone; Axel Walfrid Titus, tenor, and Mrs. Katherine Howard Ward, accompanist.

Gertrude Wakefield Hassler, a young contralto, gave a concert last Saturday at Bush Temple. Mrs. Hassler is a relative of Charles Wakefield Cadman, the distinguished composer, and has the family trait of musicianship. Her voice is strong, full and clear and she uses it with skill. Her program was interesting and varied and displayed her versatility in charming fashion.

An interesting entertainment was presented at the Round Table Club last Wednesday afternoon by pupils from the Bergey School of Music in the Steinway Hall Building. Those taking part in the program were Josephine Fuchs, soprano; Elizabeth Henrich, contralto; Sig. Vito Marrone, tenor; Josepha Lange, pianist, and Mrs. Theodore Bergey, accompanist. The program was pleasantly varied and the singers reflected credit upon their preceptor. The same program was repeated by the same people at the Bergey studios in Steinway Hall last Friday evening.

Carl E. Craven, a Chicago tenor, gave two recitals last week in Reed City and Big Rapids, Mich., and was immediately

re-engaged on the excellent impression he made.

Mabel Sharpe Herdien was the brilliant and satisfying soloist at the Aeolian recital last Tuesday, singing a cycle of Ronald "Daybreak, Morning, Noon and Night," with a fine appreciation for all the varying color of the composition. She furthermore gave tonal richness to the big aria from Gounod's "Queen of Sheba," "More regal in low estate." As usual, the accompaniments were furnished in impeccable fashion by James MacDermid on the Steinway pianola. This week Albert Borroff, the basso, will be the assisting artist.

Anne Shaw Faulkner and Mark E. Oberndorfer gave the sixth and last musical of their series at the Woman's Athletic Club last Wednesday morning. The subject announced for discussion and illustration at that time was Puccini's "The Girl of the Golden West," but owing to many delays the score could not be secured until forty-eight hours before the lecture. This talented pair, however, got so assiduously at the work that they were enabled to give a remarkably interesting and telling exposition of this latest and greatest novelty of the operatic season. C. E. N.

LESLIE J. HODGSON IN NEW YORK PIANO RECITAL

Well-Arranged Program Given at the American Institute of Applied Music

At the American Institute of Applied Music, New York, on Friday evening of last week, a large audience heard an unusually delightful piano recital by Leslie J. Hodgson, a pupil of Teresa Carreño and a member of the faculty of this school. Mr. Hodgson presented a program that might well be taken as a model by many other pianists who persist in trying the patience of their hearers with long lists of compositions of very questionable musical value, and of un-

endurable length. He gave four Chopin numbers—the beautiful and seldom-played B Major Nocturne, the G Minor Ballade, the wonderful A Flat Etude, op. 25, No. 1, the "Polonaise Militaire;" a group of three eighteenth century pieces by Lulli, Couperin and Rameau; a movement from Schumann's Sonata, op. 11; a Schubert-Liszt "Soiree de Vienne," Liszt's infrequently played "Liebestraum" No. 2, Richard Strauss's "Reverie," Carreño's "Kleiner Waltzer" and the Schubert-Tausig "Marche Militaire."

Mr. Hodgson is a player who should be heard oftener and more widely. He is gifted with a profound poetic insight which enables him to bring out the full emotional substance of such works as the Chopin Nocturne, Ballade and Etude, and the Schumann movement. His tone is large in volume, and his handling of the color resources of the instrument, masterful, while intricate technical problems have no terrors for him. His performance of the Polonaise was stirring. There was much to commend in the charming short Lulli,

Maria Naimska disclosed violinistic abilities of the highest order. She played, in addition to her share of the Paderewski sonata, Tartini's "Devil's Trill" with great beauty and with marked technical proficiency. In the most rapid passages her work was consistently clean and her intonation was faultless throughout the evening. In addition to the works just mentioned she gave a Sinding "Romance" and a Zarzycki "Mazurka," both with due understanding of their poetic contents, and as an extra she added an arrangement of MacDowell's "Wild Rose." She is a pupil of César Thomson.

Baltimore Wants New York Philharmonic

BALTIMORE, Dec. 12.—A committee of Baltimore music lovers has made arrangements with the Philharmonic Society of New York, to give three concerts here this season provided a guarantee fund of about \$5,000 is raised. Gadski has been promised as one of the soloists. It is understood that the dates have been arranged for February, March and April. W. J. R.

Mascagni to Sail in January

ROME, Dec. 8.—Pietro Mascagni, the composer, who is here for a holiday, has announced that he will sail for New York early in January to supervise the first performance of his opera, "Ysobel." He says that all difficulties in New York affecting his attendance upon the first production of the opera there have been smoothed over.

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SOUSA and His **BAND**

LONDON LIKES ITS BELATED "SALOME"

A Censored Version of the Strauss
Drama Presented Amid
High Enthusiasm

LONDON, Dec. 9.—After being five years under the prohibition of the censor, "Salomé" was heard last night at Covent Garden for the first time in London. Opera-goers cannot remember when any other première has created so great a sensation. Musical enthusiasts waited all day outside the theater for the opening of the doors and hundreds failed to gain admittance in the final rush for seats. The recent withdrawal of the opera in Chicago enhanced public curiosity, which had already been excited to a high pitch.

It was a slightly modified version of the music drama of Oscar Wilde and Richard Strauss that the Thomas Beecham company presented, in accordance with the wishes of the censor. The name of John the Baptist was not mentioned, the words "The Prophet" being substituted. A blood-stained charger was shown in place of the severed head and the famous passage, "I want to kiss thy lips, Jochanaan," was changed to "to death let me follow the prophet."

The expurgations and alterations did not affect the success of the work. Most of those in the audience had probably heard it sung in other cities and found that its censoring made little difference. Many of those present doubtless went expecting to be shocked, but they must have been puzzled afterwards to understand why so much fuss had been made about it. Tremendous applause was brought forth both by the singing and acting, and the principals were called sixteen times before the curtain.

Strauss's music remained unchanged. Mr. Beecham led an orchestra augmented for the occasion with astonishing fidelity to the intricacies of the score, and with brilliantly contrasted effects in the lyrical and heavily dramatic moments.

Aino Ackté's "Salomé" was a painfully vivid realization of the varying moods of hate, cajolery and revenge which the action called for and she sang magnificently. The American, Clarence Whitehill, as the "Prophet," also scored a success of impres-

sive character, and the rest of the cast was entirely adequate. In the Dance of the Seven Veils, Miss Ackté was as sinuously graceful as a Maud Allan.

The audience included many notables and was brilliantly representative of society.

The critics to-day praise the performance but differ in their opinions of the worth of the opera. Most of them found marked genius in the Strauss score and did not consider the work more repellent than such operas as "Tosca" and "Carmen" and the Standard mentioned that the "Bowdlerized" version did justice neither to Wilde nor Strauss. The Express and Post ranked "Salomé" as less in merit than "Elektra."

WHERE ARE THE SINGERS?

Bonci Asks It in Connection With Project of Opera in English

"Why, you ask, with my belief in this project (the giving of opera in English), with my sympathy for the purpose, do I not at once abandon all my enterprises for the accomplishment of this great thing?"

"Ah, my friend," said Alessandro Bonci in a recent interview with Sylvester Rawling, of the New York Evening World, "there is one great obstacle that deters me. Where at present may I look for singers? I know you have your David Bisphams and others who are artists in articulation as well as in voice, but in four years of observation and listening to your singers I, a foreigner, have been appalled, driven almost to despair, by my ineffectual efforts to know what your singers in English were trying to proclaim.

"It is that you need a national conservatory to teach articulation as well as voice production. You have the voices—among the women especially—beautiful voices, but where is the training? You are all in a hurry. You study eight months—a long time, yes?—and then you expect to be all things—lyric, dramatic emotional, great. Bah! For eight years I studied at the Rossini Conservatory in Pesaro, the birthplace of the great composer, studied hard with no prospect of immediate gain. The teaching was free. You lack such institutions here. What are your immensely rich men, of whom there are more almost than in all the other countries in the world combined, doing that they should neglect to establish such schools? You say, and other critics say, and the American public says, flattering things about my voice and my art. But where should I have been if it were not for that same Rossini Conservatory which taught me everything?"

BANTOCK'S "OMAR" HEARD IN BOSTON

Symphony Orchestra Unites with Cecilia Society in Interesting Performance

BOSTON, Dec. 5.—There was much interest in the first concert given by the Cecilia Society and the Symphony Orchestra in Symphony Hall, on December 1, when Bantock's "Omar Khayyam" was heard for the first time in Boston. The score demands an immense orchestra—sometimes to the disadvantage of the singers. The soloists of the occasion were George Harris, Jr., tenor; Margaret Keyes, contralto; Robert Maitland, baritone. Bantock, as stated previously in MUSICAL AMERICA, has put the verses of Omar into the mouths of three individuals, *The Poet*, *The Beloved*, and *The Philosopher*.

Mr. Harris made his professional débüt in this city with Lina Cavalieri a season ago, and then he won much commendation by reason of the beautiful quality of his voice, and his skill in employing it. He interpreted the stanzas of the *Poet* last Thursday evening with exceeding sympathy and good taste. The passages lie effectively for the tenor singer, though they are not always easy of execution. Mr. Harris sang with a full, round tone which, in spite of the rich and vigorous orchestra, carried through the hall. And more than once, such as after the last notes of the duet sung so excellently by the tenor and contralto, there was that rustle in the audience which meant that the people would have applauded if the music had stopped for an instant to give them the opportunity. Miss Keyes has a mezzo voice of excellent quality, and she has evidently had much experience in concert singing. Her performance was certainly ranked among the finest moments of the evening. Mr. Maitland treated the lines of the *Philosopher* with much earnestness and proper presentation of the work so that, as far as the voices were concerned, the music was better than presented at Worcester last Fall. The orchestral performance was in some respects of much merit, but it proved difficult for Mr. Fiedler to keep his men under sufficiently to let the voices be heard at all times. The composition itself will evidently be given often in this country. It is picturesque, and at the best a very genuine emanation of the Oriental poetry and color of Omar's verses. In spite of certain effects, due chiefly to the fact that the forces had been newly and recently combined, the performance aroused much interest, and the two other concerts of the season to be given by the Cecilia and the Symphony are anticipated with much pleasure.

the need for more listeners. It is exactly this need which strikes the foreigner in America to-day. There is in America no lack of splendidly trained musicians who are second to none either as teachers or performers. On the other hand there are far too many engaged in the musical profession who are fitted for it neither by ability nor education. It is these perhaps more than anyone else who do the most to clog the wheels of musical progress in America. The worst of it is that if they would only keep out of the profession and remain amateurs they would be of very real use. If more people would be content to work for music for the love of it and fewer for what they can make out of it, progress would be ever so much more rapid. In England and Germany there is a strongly marked difference between the "amateur" and "professional" musician.

"COMMERCIALISM RUN RIOT"

That is History of American Musical Education, Says Damrosch

Music was represented by Walter Damrosch at the gathering of the members of the American Academy and the National Institute of Art and Letters, often called the "American immortals," when they met for an all-day exchange of wit and wisdom at the New Theater, New York, on Thursday, December 8. In the course of his address, Mr. Damrosch said:

"There are only about 50,000 persons who can be called musical in this city. Forty thousand of them are women, and most of them, unfortunately, owe what musical education they have to the motley crew of musicians, singers, composers, and orchestra leaders, who come over here merely to make money and return to Europe with bulging pockets. American women filled with the yearning for emotional uplift went abroad to study and have been coming back in steady streams for a long time. Dishonest and mercenary European teachers filled them with notions that one ought to sing with a foreign accent and that it was preferable for men musicians to wear their hair long. The story of musical education in America is one of commercialism run riot. Now all is changed, thank goodness. We have symphony orchestras in almost every big American city. We have well-endowed operas. But we ought now to try to do away with the luxuriously furnished but silent and lifeless homes of what I might call 'retired American Business Men,' in which the piano is only used for performing the pre-digested paper rolls of the mechanical piano player. My remedy for these homes—and there are lots of them—is for the wife to have chamber music at her home once a week. There are dozens of good musicians in this city who cannot get concert work. The wives of this city should dispel their husbands' business weariness by employing these musicians to play at their homes."

Fritzi Scheff to Star in Another Victor Herbert Operetta

The Messrs. Shubert announce that Fritzi Scheff, who is now starring in "The Mikado," will soon begin rehearsals of a new American operetta entitled "Rossita," the music by Victor Herbert and the libretto by Katherine Stewart and Joseph Herbert. "Rossita" has three acts, the scenes are laid in Paris, and the title is the name of the character portrayed by Miss Scheff.

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NEW TRIUMPHS FOR ALBERT SPALDING

American Violinist's Playing Acclaimed in Seven European Cities

PARIS, Dec. 5.—During the brief period of time that Albert Spalding, the American violinist, has been abroad this Fall he has played in some seven different cities—Paris, Rouen, Havre, Lille, Tours, Frankfurt and Cologne—and in each he has enjoyed a more gratifying success than ever before. In Paris Mr. Spalding appeared three times, the first being with the Lamoureux Orchestra under Chevillard. The program consisted of Bach's E Major Concerto, Chausson's "Le Poème," and Brahms's D Major Concerto—a list of works pronounced by many musicians and artists to have been the "most purely aesthetical program ever presented by a violinist and orchestra." His success was phenomenal. The second concert was devoted to sonatas entirely, and included Brahms's G Major, the one by the Belgian Lekeu, and Beethoven's "Kreutzer"—in which number Mr. Spalding enjoyed the assistance of the Brazilian pianist, Alfredo Oswald. The last Paris appearance was a recital in which Mr. Spalding introduced to Paris the rarely heard Reger violin sonata, Op. 91, No. 1. The sonata awakened the keenest interest among Parisian musicians, and the affair proved the real climax of the three. As Adhéaume de Chevigne, the well-known critic, remarked, "it conquered Paris for Spalding for once and for all time."

Elsewhere Mr. Spalding's success has been equally emphatic. Brilliant audiences, phenomenal press notices, unstinted praise from well-known musicians, and remarkable financial results have greeted him on every hand. An eminent musician declared after he had played in Cologne, Germany, that Mr. Spalding was the first violinist in years who had in nowise disappointed his audience; that he was not only a great virtuoso, but a great musician, and that his interpretation of the "terrible Reger violin sonata was a masterly piece of execution." It was also asserted that in Schumann he gave a dazzling display of technic, and that in the "Springbrunnen" he swept his

audience off their feet. "Did we not know that he belongs to the French school of violin, of which he is one of the most admirable examples," continues the critic, "we should say that he was a great German violinist and his qualities will always be most appreciated in Germany."

After his Frankfort concert he was acclaimed as "a musician rather than a mere virtuoso," and his interpretations of Bach and Handel were pronounced to be of the purest style. His playing of the Reger sonata evoked the comment that "only a violinist of the most extraordinarily artistic qualities could render it in such a manner."

TO DIRECT NEW YORK SCHOOL

Herman Epstein to Head National Institute of Music



Herman Epstein, New Director of the National Institute of Music

Herman Epstein, pianist, a musician of national reputation, has accepted the post of director of the New York National Institute of Music, which is located at No. 39 East Thirtieth Street.

Himself a musician of ability, Mr. Epstein has associated with him many teachers and performers who are well known. Among these may be named Alexander Saslavsky, violinist; Adele Lacie-Baldwin, Gustav Borde, of Paris; Jenie Ollivier Taylor, Maurice Nitke, violinist; Overton Moyle, baritone; Walter Gale, Myrose Bickford, Vladimir Dubinsky, cellist; Ida Stein, Malcolm Maznier, G. Narrito, and others. This constitutes a corps of instructors that is in itself a guarantee of the work done. A series of musicales at the institute will be announced later.

Marie Narelle Soloist with Balalaika Orchestra

Marie Narelle, the Irish balladist, was the soloist at last Sunday's New York concert of the Imperial Russian Court Balalaika Orchestra and scored an emphatic success with her spirited rendering of various Celtic melodies. The whole audience at the New Amsterdam Theater together with the conductor and his men joined in the ovation to Miss Narelle, whose great vocal success was conspicuously enhanced by her fine appearance.

CHAMBER MUSIC FOR SUBURBANITES

A Novel and Successful Philadelphia Experiment—"Tannhauser," by Metropolitan Company, Opens Philadelphia Operatic Season—Pohlig Orchestra's Three Concerts

PHILADELPHIA, Dec. 13.—In response to a suggestion recently by Herbert J. Tily, director of the Strawbridge & Clothier Chorus, a man widely interested in the musical development of the city, a series of high-class concerts in the suburbs was opened auspiciously this evening under the auspices of the Neighborhood Club, of Cynwyd and Bala. In the spacious and commodious hall of the Union Fire Association, Cynwyd, many noted men of affairs of the city with their families and friends gathered to hear a concert by the Lahn String Quartet and Ellis Clark Hammann, pianist. It was thoroughly artistic and in the nature of a decided suburban novelty. It was a case of the musician going to the people, the reverse of city concerts, and the elimination of the scurrying for trains proved a decided attraction.

Mr. Tily and a committee of the club have arranged a program for the entire season. Concerts, recitals or other high-class entertainment will be given on the second Tuesday of every month until Spring. Thaddeus Rich, concertmeister of the Philadelphia Orchestra; Mr. Hammann and a local soloist of note still to be selected, will be the attraction in February at a recital by Mr. Rich. In April there will be a concert by members of the Philadelphia Orchestra.

The opening of the belated opera season here this evening by the Metropolitan Opera Company at Hammerstein's former temple of music, which he made over last Spring to E. T. Stotesbury and others, was a decided success from every point of view. Wagner's "Tannhäuser" proved a very interesting and attractive initial offering. Every available seat in the spacious auditorium was taken, many of the accommodations having been sold months ago. The entire New York chorus, ballet and orchestra appeared with Alfred Hertz as conductor. Singers who have already established themselves as local favorites were heard in the leading rôles. They were Leo Slézak, Walter Soomer, Allen Hinckley, a Philadelphian, who has risen so rapidly to musical fame; Berta Morena and Olive Fremstad.

The Philadelphia Orchestra entertained the great majority of Philadelphia music devotees at three concerts last week in the Academy of Music. On Wednesday the fourth popular concert was given. There was a range of selections by Director Pohlig that appealed favorably to all tastes. The program comprised the "Sakuntala" overture of Goldmark; the Berlioz arrangement of Weber's "Invitation to the Dance"; Saint-Saëns's symphonic poem, "Le Rouet d'Omphale"; the "1812" overture of Tchaikovsky; the Vorspiel and introduction to Act III, from Wagner's "Lohengrin" and Liszt's second "Hungarian Rhapsody." The soloist was Edith Wells Bly, a local pianist, who played the Weber-Liszt Polonaise in E-Major, a difficult selection, with confidence and ability.

The appearance of Mr. Rich, the concertmeister, as soloist at the Friday and Saturday concerts, was an additional attraction to the musical feast that Mr. Pohlig prepared for audiences that filled every available seat in the 3,000-capacity auditorium. Mr. Rich is an artist who has won the hearts of Philadelphians. The purity and sweetness that

he draws from his violin with such delicate grace appeal to the poetic sense and he has never been heard to better advantage than last week. The audience was most enthusiastic and in response to repeated applause he played an encore number. The symphony of the week was Dvorák's "New World," made very impressive by Mr. Pohlig and his men. Grieg's overture, "In Autumn," was the opening number and the closing one was Tschaikowsky's "Caprice Italien." Both were highly enjoyed.

The Franz Schubert Band, Samuel L. Hermann and William Stoll, Jr., conductors, gave a sacred concert at the Lyric Theater on Sunday evening. The soloists were: Blanche Friedmann, soprano, and Emil F. Schmidt, violinist. The program included two characteristic dances for orchestra by William Gerstley, a member of the Schubert Band.

Frederick J. Dalmond, baritone, gave a recital this evening at Witherspoon Hall with the assistance of Dorothy Johnstone-Baseler, harpist, and Stanley Muschamp, pianist. Mr. Dalmond sang two operatic arias, by Bellini and Donizetti, and groups of old and new English and American compositions.

The Matinée Musical Club gave a choral concert this afternoon at the Orpheus Club rooms. Mrs. William H. Greene, Margaret Marshall, Marie Loughney, Helen Shearer and Horace R. Hood were the soloists. Mrs. Frederick Abbott read a paper.

S. E. E.

AT THE VON ENDE SCHOOL

Fine Playing by Witek Pupil, Assisted by Other Talented Musicians

A recital was given at the von Ende Violin School, New York, on the afternoon of December 9, by Carl Havlicek, violinist, a pupil of Anton Witek, assisted by Helen Heinemann, soprano; Stanley Hooper, pianist, and the von Ende violin choir. Mr. Havlicek played Vieuxtemps's D Minor Concerto, and Wieniawski's "Tarantelle" to excellent purpose, displaying an admirable technical equipment, a beautiful tone and imaginative qualities. Mr. Hooper proved himself a skilled pianist by his interpretation of Liszt's fugue on the name "Bach," and Miss Heinemann sang the prayer from "Tosca" beautifully. The violin choir was much applauded for its playing of the larchetto from Beethoven's second symphony, and the "Freischütz" overture.

Beginning in January, Mr. and Mrs. Anton Witek will teach at the von Ende School every week until the end of June.

Elizabeth Dodge Completes a New England Concert Tour

Elizabeth Dodge, soprano, has just completed a tour of New England, where she sang in Haverhill, Waterville, Manchester, Newburyport, Bangor and other cities with great success. In December she will sing the Star in Pierne's "Children at Bethlehem," which is to be staged and acted, for the first time, under the direction of Walter Damrosch. There will be three performances in Carnegie Hall. In January Miss Dodge will make a two weeks' tour with the Damrosch Orchestra, going as far west as Chicago.

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BONCI DETROIT'S STAR ATTRACTION

His Songs in English Particularly Popular—Michael Elliot's Dances

DETROIT, Dec. 9.—Alessandro Bonci was the star attraction in Detroit this week. The great tenor appeared under the auspices of the Detroit String Quartet Association, and the concert was opened by two well-known numbers from the Quartet, the Andante Cantabile from Tschaikowsky's op. II, and the Allegro Molto from Grieg's Quartet.

The audience nearly filled the capacious auditorium of the Temple Beth El, and the reception of the singer as he stepped out upon the rostrum was most hearty.

Bonci's innovation in the shape of an English portion to the program proved most acceptable, and the time is doubtless very near when no vocal concert given in America will be deemed complete without a goodly portion of the numbers in the vernacular. The burst of applause which followed the first group of English songs was sufficient proof of the opinion of Bonci's audience here upon the subject.

The singer made his biggest success during the evening with his arias, notably the one from "Bohème," which tells of the tiny cold hand. This and "La donna è mobile," as an encore, were done with incomparable finish and effect. The latter so electrified his hearers that they burst into stormy applause before he had fairly landed on the last high C.

Harold Osborn Smith was a tasteful and efficient accompanist, who also added a solo number to the program, Chopin's A Flat Polonaise, with the same composer's D Flat Nocturne as an encore.

The third morning concert of the Tuesday Musicale brought the chorus and string orchestra of that organization into especial prominence. The work of the former under the direction of Miss Stoddard and the latter under that of Mrs. Heberlein is deserving of great praise. The numbers by the chorus included Elgar's "Fly, Singing Bird, Fly," and Mrs. Beach's "Sea Fairies," while the orchestra gave the "Traum Musik" from Humperdinck's "Hänsel und Gretel," with the assistance of Mrs. Bodenmann, Mrs. Leonard and Mrs. Timlin, who took the vocal parts of the *Sandmännchen*, *Haensel* and *Gretel*.

Michael Elliot's dances, on the afternoon of December 8, to the accompaniment of the Pittsburgh Symphony Orchestra were revelations of terpsichorean art. Here is a dancer, who, besides being mistress of every form of plastic expression, is in addition possessed of an extraordinary musical insight and an absolutely perfect sense of rhythm. The latter quality is, strange to say, often lacking in solo dancers of the female sex. Only a musician can appreciate the delicate art required to portray intelligently by means of the dance such music as the G Sharp Minor Mazurka from Chopin's op. 33 or to translate from its original score a waltz so fine as Debussy's "Fêtes." Several numbers from the first and second "Peer Gynt" suites, by Grieg, were also interpreted in a highly interesting manner in addition to the C Minor Prélude and A Major Polonaise of Chopin, Siegfried's Funeral March from "Götterdämmerung" and the Scherzo from Beethoven's first Symphony. The orchestra added to the program as prelude and interludes the "Tannhäuser" Overture, the Largo from Dvorák's "New World" Symphony, Debussy's "L'Après-midi d'un Faun" and the

Liszt "Rhapsodie Hongroise" No. 2. The organization has some good material among its members, but the lack of a master hand to weld all into an effective whole is only too apparent.

As the result of the success of her appearances in Lima, O., and this city, return engagements have been asked for Miss Elliot. She will make a special tour of Ohio with Symphony Orchestra next Spring, and, following that, will fill a return engagement in Detroit, taking in also Lansing, Battle Creek, Grand Rapids, Bay City and Kalamazoo. These dates follow her Southern tour with Creatore's Band, which starts January 8 and ends the third week in February.

On the program here was a Barcarolle by Harold Vincent Milligan composed for Miss Elliot and dedicated to her. E. H.

THREE NOVELTIES FOR FRENCH OPERA SEASON

"Natoma," "Quo Vadis," and "Secret de Suzanne" to be Sung by Chicago Company at Metropolitan

Andreas Dippel, general manager of the Chicago Grand Opera Company, who has been in New York to attend the final rehearsals of Puccini's new opera, "The Girl of the Golden West," which is to be given on December 26 in Chicago, has made final arrangements for the répertoire of French opera which the Chicago company will produce on Tuesday nights, beginning January 24, in the Metropolitan Opera House.

A slight change of dates in Series B of these performances was deemed necessary. The performance scheduled for February 28 will be omitted, and in its place another performance, on April 4, will be substituted. The final dates for Series B will therefore be as follows: January 31, February 14, March 14, March 28 and April 4.

The company, being anxious to produce some novelties, has withdrawn the announced performance of Massenet's "Hérodiade" and added instead Jean Nouges's "Quo Vadis," founded on Sienkiewicz's romance, Massenet's "Le Jongleur de Notre Dame" will be preceded by Wolf-Ferrari's opera in one act (called intermezzo), "Le Secret de Suzanne," with Lillian Grenville, the young American soprano, and Renaud in the principal parts.

On February 28 the company will come over from Philadelphia and give a special performance of Victor Herbert's grand opera "Natoma" in English, with Mary Garden in the title rôle.

The opening night of the Chicago Grand Opera Company of Series A, on January 24, will be Massenet's "Thaïs," with Miss Garden, Dalmorens and Renaud. The opening night of Series B, on January 31, will be Offenbach's "Tales of Hoffmann," with Mmes. Marguerite Sylva, Alice Zeppilli and Lillian Grenville, Dalmorens or McCormack and Renaud in the leading rôles.

A Recital of Original Compositions

Pupils of J. W. Bleeker gave a recital of original compositions at No. 5609 Fourth Avenue, Brooklyn, on December 7. Excellent compositions by Martha Miller, Richard Shoemaker and Clarence Johnson were presented. Among the pieces calling for special mention were the "Minuet," "Butterfly," "Bolero" and "Idyll"—the latter a quartet for piano, violin, cello and clarinet—by Otto Fessler. Each of these numbers was excellently rendered, and disclosed most praiseworthy melodic, harmonic and formal qualities that promise much for future writings of the same composer.

Enrico Polo, a violin teacher at the Parma Conservatory, has discovered four hitherto unknown quartets by Boccherini, which form his opus 6. The finder is quite enthusiastic over them.

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CINCINNATI RICH IN GOOD CONCERTS

Macmillen with Stokovski Orchestra—Recital by Famous Trio of Artists

CINCINNATI, Dec. 9.—The last week has been one of the most interesting musical weeks of the season, with the concerts of the Orpheus Club and the Symphony Orchestra and other musical affairs. At the Symphony concerts, the soloist was Francis Macmillen, an Ohio artist in whom the people of Cincinnati are greatly interested. Mr. Macmillen gave the Goldmark Concerto in A Minor. The orchestra offered the Schumann Symphony, No. 2, in C, Smetana's Overture "Die Verkaufte Braut," and Liszt's Symphonic Poem, "Tasso-Lamento E Trionfo."

This was the tenth performance given by the orchestra this season and the ensemble is remarkable. Mr. Stokovski's readings were received with enthusiastic appreciation, and the concert as a whole was most satisfactory. Prolonged applause followed Mr. Macmillen's performance of the concerto, and he was called back seven or eight times and finally responded with an encore.

A musical of more than ordinary importance was given at the Cincinnati Club Saturday night by Mrs. Fannie Bloomfield Zeisler, pianist; Alice Nielsen, soprano, and Barrick von Norden, tenor. The program included:

a. "Stille Sicherheit," Franz; b. "Traum durch die Dämmerung," Strauss; c. "Rococo Ständchen," Helmund; d. "Drei Wanderer," Hermann, Mr. von Norden; a. "Si mes vers avaient des ailes," Hahn; b. "A Toi," Bemberg; c. "Serenade," Strauss, Miss Nielsen; Impromptu, op. 36, Etude, op. 10, No. 4, and Scherzo, op. 20, Chopin, Mrs. Zeisler; a. "Shall I, Wasting in Despair," Wilson; b. "To Daises," Quilter; c. "Julia's Garden," Rogers, and d. "Before the Dawn," Meyer, Mr. von Norden; Aria, "Madama Butterfly," Puccini, Miss Nielsen; Gavotte and Musette (No. 4 from Suite op. 1), D'Albert; Le Retour, op. 134 (dedicated to Mrs. Zeisler); Chaminade; Croquis et Silhouettes en Forme Valse, op. 87, No. 4 (new), Schubert; Croquis et Silhouettes en Forme Valse, op. 87, No. 1 (new), Schubert; Etude, op. 23, No. 2, Rubinsteini, Mrs. Zeisler; Duet, "Carmen," Bizet, Miss Nielsen and Mr. von Norden.

On Monday evening at the Woman's Club auditorium a recital was given by two very talented Cincinnati artists, Sylvia Spritz, contralto, and Ruth Swineford, violinist. Miss Spritz is particularly well known to Cincinnatians by her former appearances and has a voice of rare beauty. She gave a pretentious program and her interpretations were decidedly artistic. Miss Spritz enjoys the distinction of being a remarkably good violinist.

The first concert of the Orpheus Club under the direction of Edwin W. Glover was given Thursday night in Memorial Hall to an audience which taxed the capacity of the auditorium. The Orpheus Club has long since established its reputation as one of the best male choruses Cincinnati has ever had, and the artistic rendition of this first program shows that splendid work may be expected by the organization during the season. The club had the assistance of Christine Miller, contralto. Miss Miller appeared with the Orpheus Club several years ago with splendid success and her singing last evening indicated that her art has broadened and proved again that she is endowed with a beautiful voice and unusual artistic talent. Her voice is sympathetic, her articulation is almost faultless, and her interpretations show intellectuality and refinement.

The program of the second symphony concert was the topic under discussion at the Cincinnati Conservatory of Music last Wednesday evening, when Theodor Bohlmann gave the second of his series of lectures which is to cover the entire symphony season. In closing, with the assistance of Louis Schwebel, he played the two piano arrangements of the symphonic poem, "Tasso," by Liszt.

Hans Richard, of the Cincinnati Conservatory of Music faculty, who is being booked by Frank E. Edwards, filled an engagement at the University in Bluffton, O., on December 2, with very great success. Mr. Richard's bookings include appearances with the Cincinnati Orchestra in Dayton, January 10, and in Columbus, February 6.

F. E. E.

Julius Bittner, the Vienna composer, whose "Der Musikant" was recently pro-

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duced with success, has now completed his third opera, "Der Bergsee," which will be produced at the Vienna Court Opera next year, and has begun his fourth, "Der Abenteurer."

MONTREAL HEARS ITS "MADE-OVER" ORCHESTRA

Reorganized Symphony Society Suffers in Comparison with Operatic Concerts—Popular Soloists Heard

MONTREAL, Dec. 10.—The reorganized Montreal Symphony Orchestra made its first appearance yesterday afternoon, and, unfortunately, failed in almost every respect to justify the claims that have been made for it, save perhaps the claim that the subject-matter of its programs would be novel and interesting. With the Montreal Opera an established institution and its orchestra spending ten or more weeks in this city yearly, there does not appear to be room for a body such as the Montreal Symphony Orchestra, unless it can show sufficient superiority in non-operatic music to justify its existence. The financing of the Symphony presented no trouble this year because the financing of the opera took place later and was confined to a very small group of box-holders and guarantors. Next season the opera will be arranged for much earlier, and with a greatly enlarged supply of boxes it will appeal for support to many who now patronize the Symphony Orchestra alone. As for the general public, it has been so illuminated as to the nature of real orchestral playing by the popular matinées of Jacyna's opera men that it is useless to expect it to spend money on such performances as yesterday's.

All the changes of the Summer-conductorship, locale, method and time of rehearsals—did not effect any change in the tone of the orchestra generally. The first violins did show a slightly greater firmness and breadth, but the rest of the strings were as aimless and sleepy as ever; the brasses were all at a slightly different pitch, the wood-wind was exceedingly squeaky, and there was the same old lack of interest and failure to work up climaxes. All these defects were evident even in the work which the orchestra knew tolerably well. But the most important number on the program—Charpentier's delicious "Impressions of Italy" Suite—was so utterly unfamiliar that Dr. Perrin had to shout at the players four times and stamp vehemently to keep them from going wholly to pieces. In the Dvorák Symphony in G the orchestra got through without mishap, but was too busy reading the notes to put any life or color into the score. The audience was naturally apathetic. Pearl Benedict, of New York, was the soloist, and showed a refined and pleasing voice.

On Thursday evening the Orpheus Male Club gave its first concert to subscribers and friends only, at the Windsor Hall. The club consists of society men with good voices, and while it sings very well it does not go in for anything ambitious. Dr. Perrin and Mr. F. H. Blair are its conductors. The feature of the concert was the contralto singing of Janet Spencer, whose cello-like voice thrilled the audience in "Trees and the Master" and other songs as no contralto has done here for years. Excellent cello playing by Miss Gurovitsch was also much appreciated. There was a full house.

Mr. Ruben has been prompt to take advantage of the immense hit made by Kathleen Parlow at the opera orchestra concerts. She is announced for two recitals at the Windsor Hall, the first on January 7.

Philadelphia's Treble Clef Club

PHILADELPHIA, Dec. 12.—The Treble Clef has resumed work for the Winter. The first concert will be given January 25, with Herman Sanby, first cellist of the Philadelphia Orchestra, and Dr. H. S. Zulick, tenor of St. Luke's, and the Epiphany, as soloists.

Among other choruses the club is studying, "Woo Thou Sweet Music," Elgar; "The Walnut Tree," Schumann-Saar; "Elfin Song," Chadwick; "Lorelei," Liszt, arranged by H. Alex. Matthews the accompanist; and a new composition by Mr. Matthews, a choral ballad, "The Slave's Dream," dedicated to the director, Samuel L. Herrmann, and the Treble Clef Club of Philadelphia.

Chicago Pianist's Southern Tour

CHICAGO, Dec. 12.—Georgia Kober, vice-president of the Sherwood Music School of Chicago, has returned from a most successful recital tour through North and South Carolina, where she met with unqualified success. Miss Kober not only has return engagements from the cities in which she appeared but has five additional recitals which she will give as soon as she can find the necessary time. C. E. N.

Success of Philadelphia Baritone in Montreal Opera Company

PHILADELPHIA, Dec. 12.—Lewis J. Howell, the Philadelphia baritone, has met with great success as a member of the grand opera company now singing at His Majesty's Theater, Montreal, Canada. Before his début in professional grand opera Mr. Howell was well known here as a church and concert singer. He made his first appearance in grand opera with the Philadelphia Operatic Society. In Montreal recently Mr. Howell, whose stage name is Jean Ducasse, sang the rôle of *Alfio* in "Cavalleria Rusticana" and the dual rôles of *Lindorf* and *Dapperutto* in "Tales of Hoffmann." At a concert given by the soloists of the opera Mr. Howell appeared, and was highly commended by public and press. At the end of his present engagement Mr. Howell will return to this city for a limited number of concert engagements, after which he will go to Italy to resume his studies. S. E. E.

Kneisel Quartet in Newark

NEWARK, N. J., Dec. 10.—The Kneisel Quartet, of New York, was heard in the second concert of its third season here on Friday evening at Wallace Hall. The program consisted of Grieg's Quartet in G Minor, op. 27, the Molto Lento of Rubinstein's Quartet in C Minor, a Sonata in D Major for violoncello, by Bach, and Cherubini's Quartet in D Minor. In the interpretation of these highly contrasted works Messrs. Kneisel, Roentgen, Svencenski and Willeke showed a complete mastery over each style, which delighted the large and critical audience as much as did their fine intonation and perfect nuancing. C. H.

A Chopin memorial tablet has been placed on the house at 12 Place Vendôme, Paris, where the Polish composer died in 1849.

Charles M. Widor is the sixth composer to be elected a member of the Académie in Paris.

LIZA LEHMANN AND QUARTET IN OMAHA

Composer's Piano Performance Stirs Enthusiasm—Russian Dancers Encounter Snow

OMAHA, Neb., Dec. 9.—Omaha has been having a full measure of music of late, having been honored during this past week with visits from Mme. Liza Lehmann and her quartet, and the incomparable Pavlova and Mordkin with their brilliant support and excellent orchestra, besides various worthy events in local musical life.

The impression created here by the famous composer of "In a Persian Garden" and her well-trained singers was one of unstinted enthusiasm for the pianistic powers of the former as well as the tonal beauty and fine ensemble of the latter. Since this quartet of excellent (though hitherto unknown) voices has been trained by the composer it is superfluous to say that the "Persian Garden" and other works included in the program were exquisitely interpreted. As a pianist Mme. Lehmann revealed great charm as well as pianism unusual among composers of such great worth.

At Omaha the Imperial Russian Ballet encountered snow (literally, not figuratively) for the first time during their tour of this country. It is even said that they had come to consider the U. S. a tropical land. They gave two performances here to packed houses, producing "Giselle" and the "Legend of Azyade," and many Polish and Russian dances and divertissements. The orchestra was most excellent in tonal quality, balance and interpretative style.

We have had here for some time a distinguished visitor in the person of S. B. Whitney of Boston, the "Dean" of American organists. Mr. Whitney has been visiting relatives here, but has been generous with his music, having played several times at Trinity Cathedral. He participated in the impressive ceremony of the consecration of Bishop Beecher at the cathedral last week and added not a little by his venerable presence. Ben Stanley, the regular organist and choirmaster of Trinity, produced music fitting an event of such solemnity.

On Tuesday occurred the second meeting of the Tuesday Morning Musical Club,

INDIANAPOLIS HEARS SONATA NOVELTIES

Louis V. Saar Plays Own Composition—Johannes Miersch in Three Recitals

INDIANAPOLIS, Dec. 9.—A red letter evening in the musical calendar of Indianapolis was the sonata recital given at the Propylaeum by Johannes Miersch, Louis Victor Saar and Carl Beutel on November 29. Three sonatas were presented for the first time in Indianapolis, G. Major, by Guillaume Lekeu, G Major, by Louis Victor Saar, and C Major, by Christian Sinding, representing in nationality the Belgian, German and Norwegian schools of composition. Mr. Saar, though a Hollander by birth, is an exponent of the modern, but not ultra-modern, German line of thought. His compositions have won numerous prizes both in Europe and America, and reveal the indirect influence of his study with Rheinberger, the impress of a season with Brahms, and a university education in literature as well as music.

This Sonata, op. 44, has achieved distinction on the programs of such artists as Marteau, Ysaye, Kreisler, Schradieck and many others. The themes are melodious, having sentiment without sentimentality, and are developed in a delightfully spontaneous manner. Mr. Saar is a pianist fully equal to difficult technical effects, and the pleasure afforded by his sonata was greatly enhanced by his presence at the piano. The other sonatas were received with appreciation and applause, especially the Sinding.

when a program devoted largely to concerted works was given under the leadership of Mrs. Katz. A quartet composed of Mrs. Paul, Miss Weber, Messrs. Hopkins and Haverstock, directed by Vernon Bennett, gave several beautiful numbers, while a trio composed of Mmes. Turner and Lord and Miss Ganson contributed charmingly. Solo numbers were given by Mrs. Lord, soprano, and Helen Sommer, violinist, while the accompanimental work was done by Vernon Bennett, Estelle Brown and Grace Hancock.

The regular meeting of the musical department of the Omaha Woman's Club, Blanche Sorenson, leader, took place on Thursday afternoon. The program consisted in piano numbers by Miss Lobeck, vocal selections by Edith Collais and Nina Weber and violin numbers by Hazel Wilcox, all of which were so well done as to earn particular approbation from the club members. E. L. W.

Schwab Buys Opera House for Schumann-Heink Concert

Mme. Schumann-Heink concluded the first portion of her concert tour last week, with concerts in Bethlehem and Allentown, Pa., where she sang as soloist in concerts given by the Lehigh Valley Symphony Orchestra. She has returned to her home at Singac, N. J., to remain until January 2, when she resumes her concerts. When Mme. Schumann-Heink was announced to sing at Bethlehem the director of the Lehigh Valley Orchestra was informed by the manager of the opera house in that city that the customary rental price for the opera house of \$50 would not in this instance prevail. He demanded a contract on a percentage basis because of the drawing powers of the contralto. Upon a refusal of the orchestral director to accede a dispute ensued, which was ended by Charles M. Schwab, who is one of the patrons of the orchestral association. In order to secure the house Mr. Schwab purchased the property, and installed a manager willing to accept the usual fee of \$50.

Spring Concert Tour for Caruso

Enrico Caruso, of the Metropolitan Opera Company, will be heard in a series of concerts in the principal cities of the East and West immediately after the opera season closes in New York in the Spring. Arrangements have been concluded between A. D. Adams, managing director of the Quinlan International Musical Agency in America, and the Metropolitan Opera Company permitting the tour. It will cover the whole of May.

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ing composition, which, on account of its intricacy, is seldom played. Carl Beutel and Johannes Miersch are artists who can do it full justice.

The success of the evening was largely due to the exceptional work of Herr Miersch, who proved himself an adept in the art of co-operation, mutuality and reciprocity—to borrow Elbert Hubbard's clever verbal triad. His playing on this occasion and at two other concerts this week was exceptionally fine, and added to his high reputation as a virtuoso and musician—two words not always synonymous. At the recital at Aeolian Hall on December 3, he attracted a goodly number of people in spite of the inclement weather, and rewarded them by his rendition of two movements of the rhythmically fascinating and bewildering Grieg C Minor Sonata. He was also heard on December 6 in Masonic Hall at a recital given by members of the faculty of the Indianapolis Conservatory of Music. Ila Friermood, contralto; Glenn Friermood, baritone, and Carl Beutel, pianist, gave a program on which many American composers were represented. Herr Miersch created a veritable sensation with a transcription of the "Air and Gavotte" from "Mignon," which he played with marvelous ease and brilliancy.

Xaver Scharwenka's delivery of the Apasionata Sonata on December 5, at the third of the series of concerts given by the People's Concert Association, excited music lovers. This received more applause than any other number on the program, though the ever-popular Polish Dance came in for a large share.

David Bispham is again in town, diligently rehearsing "Adelaide" to be given on January 23 for the Boys' Club benefit, under the management of Ona B. Talbot. On December 7, at the third of her series of program talks at Aeolian Hall, Mrs. Cecil Smith analyzed this dramatic sketch, which has been skillfully adapted from the German of Hugo Mueller by Mr. Bispham.

K. L. S.

PAULO GRUPPE WITH THOMAS ORCHESTRA

Dutch 'Cellist's Playing Proves a Surprise—A Program of Novelties

CHICAGO, Dec. 12.—The concert of the Theodore Thomas Orchestra was noteworthy for advancing a program of interest in compositions that had the value

of novelty and a surprising young artist in Paulo Gruppe, a Dutch 'cellist who promises to revive new solo interest in the most sonorous member of the string family.

The music of Humperdinck's "Die Königin's kinder," which is to be one of the novelties of the Metropolitan season, has been tardy in coming this way but selections from it created a favorable impression

by reason of its vivacity, plentiful infusion of melody, its sense of humor and its fairy values. It may not be in any sense overpowering or sensational but it is pleasantly individual. The instrumentalists revealed its virtues with a deftness that might serve well to quicken interest for its alliance with action and the picturesque environment of opera.

Another important novelty was Kalinnikow's first Symphony in G Minor. It has a certain elegance of style and fewer signs of the Russian derivation than most compositions from the northland; it has a good fund of lyricism and proved to be interesting and original if not overpowering, reflecting the coloring and structural system of the modern Italian school.

Paulo Gruppe elected to exploit a very difficult task in the Schumann Concerto and in spite of his youth did a man's work, deserving rather better than he won from a phlegmatic audience for a display of technical facility that was remarkable. He is evidently well versed in the essentials of his art in the matter of technical flexibility, for the tricky text of this concerto did not terrify him at all, and he played right on, overriding difficulties and keeping pace with the orchestra in surprising fashion. He had the daring of youth in essaying something not new and strange for the seeming limited exploitation of the violoncello. In response to recall he returned and played Bruch's "Kol Nidrei," giving it a color and beauty of tone eminently pleasing.

C. E. N.

OLD FAVORITES AT THE BOSTON OPERA

Constantino Again Gives His Excellent Portrayal of Boito's "Faust"

BOSTON, Dec. 11.—The Boston Opera, this week, has run a smooth and even way. The audiences have been for the most part of good size. On Saturday night Verdi's "Il Trovatore" was sung with a cast which included the hopeful Enrico Areson, the strutting Carlo Galeffi, the abundant Azucena of Maria Claessens. Marie Rappold was a rather conventional but fairly satisfactory Leonora.

The triple bill of "L'Enfant Prodigue," "The Miser Knight," and "Cavalleria Rusticana" was heard on Monday. The opera on Friday was "The Barber of Seville," the opera for the Saturday matinée, "La Bohème," with Lydia Lipkowska as Mimi for the first time this season. Her appearance gave fresh interest to a performance which is always pleasant here, when Wallace Goodrich conducts in an amiable manner, for Miss Lipkowska gives the part true simplicity, much fervor in the confession to Rodolfo in the first act, true pathos at the last.

There was an excellent performance of Boito's "Mefistofele" on the 7th, for the second time this season. Mr. Constantino, who had been absent at the first performance of the season returned to his place in that cast, to once more assert gloriously his abilities as an interpreter of Boito's Faust, one of his greatest roles. Frances Alda, as Marguerite, sang with more warmth in her tones, and with more feeling, than she has exhibited here for some time. The remainder of the cast was that of former occasions.

O. D.

Opera from Rabelais's "Pantagruel"

PARIS, Dec. 10.—Rabelais's "Pantagruel" has furnished the theme of an opera bouffe by Claude Terraise soon to be produced here. Alfred Jarry and Eugène Démolder wrote the libretto. The action is said to be both highly dramatic and comic.

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NEW CANTATA HAS NEW YORK HEARING

Harriet Ware's "Sir Oluf" Sung by Rubinstein Club with Marked Success

The first private concert of the Rubinstein Club of New York was given on Tuesday evening, December 13, in the grand ballroom of the Waldorf-Astoria, before one of the largest and most brilliant audiences ever assembled there. It was a notable evening, for it marked the first presentation of Harriet Ware's new cantata, "Sir Oluf," and presented artists of the very first rank, Mme. Alma Gluck, soprano, of the Metropolitan Opera House, and Cecil Fanning, baritone.

As usual, the club's program was made up of solo, choral and orchestral numbers, and in each splendid work was done. Interest centered in Miss Ware's cantata. The work is a setting of a poem, "Sir Oluf," by Cecil Fanning, who sang the baritone part with admirable spirit. Mme. Gluck sang her music in this work with much beauty of voice and expressive interpretation. The chorus was satisfactory.

The music itself is decidedly interesting—a worthy composition by a composer who has something to say. Miss Ware, whose songs at present are sung by every artist in America, speaks in the language of the romanticist. She is not given to following the path by which one attains a reputation of being "modern" in tendency, but at the same time her work is far from conventional, and is never banal. The solo parts are well written, giving the voices an excellent opportunity to shine. The chorus writing is good. There were some very effective bits of orchestration, too, such as the wood-wind writing in the prelude and the harp and horns in the latter part of the work. The work was received with great applause, and after a little wait the composer appeared, to bow her acknowledgments. She shared the applause with Mme. Gluck and Mr. Fanning, and complimented Mr. Chapman on his part in the work. She



Harriet Ware

was presented with a beautiful bouquet of American beauty roses.

Mme. Gluck was heard in the "Caro nome" aria from "Rigoletto." She was not in her best voice, but she received echoing applause, her charming personality winning her hearers at once. In her group of songs with Kurt Schindler's excellent work at the piano she was more successful, and gave a number of encores.

Cecil Fanning gave much pleasure in the three songs he sang, of which Campbell-Tipton's "If I Were King" is a beautiful conception. Mr. Fanning interpreted it with magnificent voice and fine phrasing and diction. He was recalled many times, and gave as an encore a song recently dedicated to him by Miss Ware, called "Mammy's Song," with true Southern spirit and charm. Mr. H. B. Turpin played his accompaniments with much discretion.

Among the club's choruses the names of Chadwick, David Stanley Smith, Charles O. Bassett and H. Waldo Warner figured, showing that the American composer is not being neglected by Mr. Chapman in his program making. The chorus did its best work in an arrangement of Elgar's "Salut d'Amour," by N. Clifford Page, and in Chadwick's "In a China Shop," which was re-demanded. The orchestra played with brilliancy.

SECOND GOLDMAN CONCERT

Two Soloists Assist in a Program of Varied Interest

The second concert of the Sunday Matinée Musicale Series under the direction of Edwin Franko Goldman was given on Sunday afternoon, December 11. The program was as follows:

Overture to "Mignon," Thomas; "Kammenoi Ostrow," Rubinstein; "Cello Solo," "Kol Nidre," Bruch, William Feder; Excerpts from "Pagliacci," Leoncavallo; (a) "Erceuse," Iljin斯基; (b) "A Chinese Episode," Edgar Stillman-Kelley; (c) "Dreams," Wagner; Songs, (a) "O Jugendlust," Van der Stucken; (b) "Rose-leaves," Benoit; (c) "A Birthday," Woodman, Mme. Sapin; Excerpts from "Lohengrin," Wagner; (a) Valse Intermezzo, Goldman; (b) "Träumerei," Schumann; (c) "Russe of Spring," Sinding; "Dance of the Hours," Ponchielli.

The work of the orchestra was excellent in every detail.

The soloists were Mme. Cara Lapin, mezzo-soprano, and William Feder, cello. Mme. Sapin displayed a beautiful mezzo-voice, of rich, mellow quality. Her diction is good, better in German than in English, and she sings with excellent musical feeling. Mr. Feder proved himself a capable cellist in his playing of Bruch's "Kol Nidre." He has a good round tone, of considerable warmth and a satisfactory technic.

Charles Anthony with Kneisel Quartet in Cambridge

BOSTON, Dec. 12.—Charles Anthony, the pianist, was soloist with the Kneisel Quartet at the concert in Cambridge, Mass., last Monday evening. The Goldmark Piano Quartet was given its first performance, being played from manuscript. The work was enthusiastically received and the composer, who was present, received an ovation from a large and eminently distinguished audience.

D. L. L.

Alvah Salmon Lectures in Brooklyn on Russian Music

Russian music furnished the theme of a lecture recital by Alvah G. Salmon, pianist, at the Academy of Music, Brooklyn, December 10, under the auspices of the Brooklyn Institute of Arts and Sciences. There was an audience of good size and quick appreciation. Mr. Salmon touched upon the folksongs, church music, opera and present musical activity of Russia and played selections from the following composers: Glinka, Scriabine, Stcherbatcheff, Balakirew, Cui, Rimsky-Korsakoff, Mousorgsky and Borodin.

Death of Charles Stewart Phillips

Charles Stewart Phillips, for many years the tenor soloist at Holy Trinity Episcopal Church in Brooklyn, died December 9, of paralysis at his home, No. 176 Hicks street, Brooklyn. He was born in England and was a graduate of the University of Edinburgh. He came to this country twenty-three years ago and became prominent as a tenor singer. He sang in Trinity Church, Manhattan, and in the Central Congregational Church in Brooklyn, before going to Holy Trinity. He was in the Dudley Buck Male Quartet and had been musical director of the Pratt Institute for several years.

Two Notable New York Concerts

A new quartet for piano and strings by a New York composer, Rubin Goldmark, was given its first hearing at the concert of the Kneisel Quartet, in Mendelssohn Hall, New York, on Tuesday evening, December 13. On the same evening Gustav Mahler conducted the Philharmonic Orchestra in a Beethoven program at Carnegie Hall. These events will be reviewed at length in MUSICAL AMERICA next week.

Max Reger's setting of the Hundredth Psalm has failed to please Berlin.

CHICAGO MUSICIANS IN CONCERT FIELD

Allen Spencer's Piano Recital—Mme. Ryder-Possart Wins Laurels

CHICAGO, Dec. 12.—Allen Spencer gave an interesting piano recital last week in the fine concert hall belonging to the Academy of Our Lady at Longwood, presenting a program of weight and variety, including a heavy sonata of Beethoven and a bright dream of Debussy, with a number of other composers between these musical extremes.

William Clare Hall, tenor, and Marion Green, basso, have been winning favor during the past week in recitals through the Dakotas.

Thomas N. MacBurney will next week make a return recital trip to the Pacific Coast, where he tours under the management of L. E. Behymer. During his absence Hazel Huntley and Louise Burton will have charge of his studio.

The Chicago Operatic Quartet sang at the State Normal School, Stevens Point, Wis., last Thursday, and at the Calumet Club, Milwaukee, the following week.

Frank Waller, organist and director, is achieving distinction with his compositions, several leading concert artists having recently made use of them.

William E. Zeuch, organist of the Second Science Church, is busy giving concerts. A series of private recitals given by him last week in Denver attracted much favorable comment in that city.

Heniot Levy, pianist; M. Petruskas, tenor, and Herbert Butler, violinist, gave a concert that had unusual artistic value last Sunday evening in Music Hall. Mr. Levy, a pianist of fine technic and delicate tone, gave an effective reading of Chopin and in addition played his own beautiful waltz. Mr. Butler gave a new impression of his artistry, illustrating a Debussy Arabesque and a sprightly reading of Saint-Saëns's Rondo-Capriccio. Mr. Petruskas, a new member of the Chicago musical coteries, impressed with a good voice and authoritative style.

David Bispham spent several days here last week resting up and visiting old friends in the opera at the Auditorium. He has just rounded up a very interesting Western tour of recitals that were most encouraging in point of patronage.

Cornelia Ryder-Possart gave the artists' recital under the auspices of the Amateur Musical Club last Monday afternoon in Music Hall. She had the assistance of four instrumentalists of the Thomas Orchestra, Hans Letz, Walter Unger, George Dash and R. Maedler. She opened the afternoon with a scholarly reading of Schumann's Sonata in B Minor, op. 22, which revealed her capability very pleasantly. This was followed by a group of Schubert's selections: Impromptu in G Major, Scherzo in B Flat Major, Intermezzo, op. 4, No. 5, and Intermezzo, Op. 4, No. 6, all giving the singable quality of Schubert delightfully. The final feature of the afternoon was the Forellen Quintet, op. 114, of Schubert, that was characterized by the same taste marking the Schumann.

Anne Shaw Faulkner and Marx E. Oberndorfer gave their operatic lecture before the Woman's Club at Springfield, December 3; Mandel Hall, Chicago University, on the 5th; Woman's Club of Wicker Park, 6th; Woman's Athletic Club of this city, 7th; Dramatic League, Milwaukee, 10th; Culture Club, Chicago, 12th; Tuesday Musical Club, Wausau, Wis., 13th; in all seven different lectures in ten days, each on a different operatic subject.

Virginia Listemann returned from her Southern tour with Edith Boyer Whiffen last Friday, having enjoyed a profitable engagement. It was her good fortune to strike a number of college towns and to please so well in every place that re-engagements immediately followed. The tour through Mississippi and Arkansas was a series of ovations from Vicksburg to Little Rock. At the first-named point an emissary of the opera company at New Orleans offered her an engagement there on the strength of her work on the concert stage.

C. E. N.

PARLOW PLAYS FOR A HOME AUDIENCE

Canadian Violinist Warmly Welcomed in Montreal—Début of Clement

MONTREAL, Dec. 7.—The concert by the Montreal Opera Company's Orchestra, under Conductor Jacchia, last Saturday, crammed the theater to the doors, and hundreds were turned away. The managers presented Kathleen Parlow as their soloist. She played the Mendelssohn Concerto with orchestra, the whole performance being one of extraordinary sweetness and brilliancy. With piano accompaniment, she rendered the Tartini "Devil's Trill," and a Sarasate Spanish Dance, with the Beethoven Gavotte for encore. Her tone was exquisite. Mlle. Michot-Plamondon sang some modern French songs very well, indeed. The program included some dances of Jacchia's own, which were slight but pretty and were rapturously received.

The opera bill for the last half of last week and the first of this was not very novel. Ferrabini achieved new triumphs in both "Cavalleria" and "Pagliacci." Mme. Alda's second appearance was in "Manon," and was not only a notable impersonation on quiet lines in itself, but inspired M. Deru, the tenor, to a performance that far exceeded anything he has yet done.

The first Italian performance in Canada of "Madama Butterfly" was a revelation of the scope of Ferrabini's art and intelligence. She did not attempt to accentuate the doll-child aspect of the rôle, and her performance may have lost somewhat in sentiment and pathos; but in tragic power and poignancy it was overwhelming. Louise Barnolt was an ideal Suzuki, and she sang with deep feeling. It is the only rôle save that in "Lakmé" which has given this excellent contralto a real chance. The orchestra was wonderful.

On Saturday Edmond Clément made his Canadian début in "Manon," amid scenes of enthusiasm such as have had no precedent in Montreal. The rule against applause during the acts was flung to the winds, and even the most frigid and conservative boxholders stood up and shouted after his tremendous dramatic climax in "Fuyez douce image." He was in perfect voice and declares the Canadian Winter atmosphere the best possible air for singing. The extraordinary range of his dynamics from the most exquisite pianissimo to an almost superhuman force electrified the audience, while the discretion and intelligence of his acting made even the Chevalier des Grieux seem a possible character.

CONSTANTINO SUES BOSTON NEWSPAPER

Wants \$100,000 Because "Transcript" Accused Him of Maintaining a Claque

BOSTON, Dec. 12.—Papers were served today in a suit for \$100,000 damages, brought by Constantino, the tenor of the Boston Opera Company, against the Boston Evening Transcript Company, publishers of the Boston *Evening Transcript*. The suit is an action in tort and is based upon an article published in the issue of December 8, in which it is stated that Mr. Constantino maintains a claque to furnish applause for him at the performances of the Boston Opera House, that this is resented by the audiences and the other artists, and that, after Constantino's appearance in "Rigoletto," at the Metropolitan in New York recently with Melba, where, it is alleged, there was a claque, Melba "declined forthwith to appear with Mr. Constantino again."

The suit is returnable the first Monday in January in the Suffolk County Superior Court, but it will probably be several weeks before there will be a hearing. Judge Frank Leveroni appears for the plaintiff and Rackeman and Brewster for the defendants.

THE PIANISTIC EVENT OF THE SEASON

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MARY GARDEN'S "THAIS" ANOTHER SUCCESS FOR CHICAGO OPERA CO.

Jane Osborn-Hannah in Her First Appearance as "Madama Butterfly" Wins Favor—Maurice Renaud a Welcome Newcomer—Sammarco Adds to List of Triumphs

CHICAGO, Dec. 12.—The fifth week of the grand opera season at the Auditorium opened auspiciously with "Pelléas et Mélisande," the lyric drama of Debussy, revealing itself more poetically and potentially than ever before. Although this representation has many features to commend, in a cast of ideal strength, in spite of all there may be doubt as to the perpetuity of popularity. Musicians have attended every time this opera has been given with religious regularity; but the interest of the general public has not been aroused. Mary Garden again impressed in the rôle of Mélisande and Edmond Warney was the Pelléas. Hector Dufranne was Golaud; Gustave Huberdeau, Arkel, and Mme. Bressler-Gianoli, Genevieve.

A First Performance of "Thais"

The big event of the week came Tuesday in the first performance in this city of Massenet's "Thais," with Mary Garden as the scarlet priestess. The matters that appeared to offend in "Salomé" had been carefully eliminated in this instance. Miss Garden certainly succeeded in making her alluring and attractive and at the same time unobjectionable, and through her own powerful personality managed to sustain interest without regard to mere physical showing or sensual suggestion. It was well thought out, well acted, poetic and pathetic, having all the values, shade and contrast without theatricalism—in the obvious sense.

The music is never vaguely illusive, it is never stagnant, for its current is strong and smooth and carries the action unweariedly with resourcefulness to give it interest for every episode invested. Massenet, like Gounod, has the faculty of expressing emotionalism both of the sentimental and religious sort in a style that sounds well, if it does not always carry deep conviction.

In the reading of the score the genius of Campanini was masterful in revealing the poetic and moving power of the composition in its many contrasting, pathetic and picturesque phases. The famous intermezzo, "Méditation Religieuse," was wonderfully done, and the exquisite solo work of Max Kramer made him a co-sharer in the honors of the night, the entire intermezzo being repeated in response to enthusiastic demands of the audience.

A most interesting and attractive addition to this organization came in the person of Maurice Renaud, who appeared as the impressionable man from the desert, Athanael. Here is an artist who may well claim kinship with the histrionism of Mary Garden, for his impersonation, simple and severe in its delineation, has a psychological value that makes it rich and impressive in running all the gamut of emotionalism. His impersonation was well conceived, powerfully impressive in every detail. Charles Dalmores gave another strong study of the classic Brummel as the gorgeously invested Nicias, a royal roysterer, who might have served as an impressive figure for one of Alma Tadema's masterpieces. The staging of this piece indeed had much to recommend it in securing the atmosphere of soft Eastern colors and a series of living pictures with much charm and variety. The presentation of "Thais," as a whole, made a favorable impression, and will undoubtedly be received with popular acclaim as most desirable to the growing répertoire of novelties that have been so splendidly advanced by this organization.

Mme. Osborn-Hannah as "Butterfly"

The repetition of Puccini's "Madame Butterfly" Wednesday evening was very interesting in the fact that it advanced Jane Osborn-Hannah, a Chicago soprano, in the titular rôle. This part had been sung by this gifted soprano with great success in the large cities of Germany; but it happened to be the first time that she had had an opportunity to voice it in this country, and she happily succeeded in emphasizing her attractive versatility as a singer and astonishing her friends by her dramatic aptitude in a rôle that has been somewhat dominated by the call for action. The first impression marking the entrance of Mme. Butterfly singing from far behind the scene is one of those delicate but dangerous devices that must be carried with extreme accuracy to make it effective, and she impressed it in most finished fashion. The voice was fresh and fine, absolutely true as to pitch, and had a mezzo-like warmth of color in the middle register, and the upper tone always clear and true without being forced. In the beautiful finale of the opening act the pianissimo was singularly clear and telling. All through the second act her voicing was warm and fine, befitting the beauties of the score, and it took the tragic trend with a ring of pathos in the third. Her work all

through was vocally progressive and consistent, matching the movement of the story, carrying the tensile of the climax with power. She followed faithfully the traditional action of the part, and did not at



Photo by Matzene, Chicago.

Jeanne Korolewitz, as "Aida"—She Has Won a Large Following in Chicago

any time over-elaborate with unmeaningful pantomime. The fashionable audience was certainly good to the fair singer, and recalled her many times before the curtain. Another fine singer who made his first appearance in this opera was Mario Sammarco, who gave the part of Sharpless a tactful and diplomatic illustration, quite in line with that a nonchalant official would presumably give to such a case; and it goes without saying he sang it gloriously. Of course, Amadeo Bassi carried his share of work with a very finished and intense performance of the heartless Pinkerton.

Renaud as "Rigoletto"

The second hearing of "Rigoletto" Thursday evening had a fresh investment of interest in the appearance of Maurice Renaud, the distinguished French baritone, in the title rôle. It was a pleasure to commend this performance a week ago at the hands of a younger member of the company who gave it original valuation and superb vocalization. The big value of the undercurrent consideration was the theatrical power of the impersonation, which would be a companion-piece to the same great rôle as enacted here a few years ago by Victor Maurel, who gave it a telling, thrilling and powerfully pathetic performance akin to that of this younger baritone, Renaud. Nothing more dramatic has been done on the Auditorium stage this season, and Alice Zeppilli as Gilda was dragged across the stage in a way that dry cleaned a broad swath, as a heroine for the sake of realistic art. This fine young soprano is one of the most serviceable members of the organization, and has gained an enviable position as a local favorite. Tina de



Angelo was an attractive Magdalena, and John McCormack was a winner as the debonair Duke.

"Carmen" and "La Bohème"

"Carmen," with Marguerite Sylva in the title rôle, and the handsome tenor, Mario Guardabassi, as José, together with Hector Dufranne as the impressive Toreador, found favor with a fashionable matinée audience. In the evening a popular performance of "La Bohème" was given with another public favorite, Lillian Grenville, as Mimi, and a cast that impressed pleasantly. C. E. N.

GEORGE HARRIS'S SUCCESS

Young Tenor Returns from Boston Concert, Where He Won Favor

George Harris, the tenor, has just returned from Boston, where he sang at the first joint concert of the Cecilia Society and the Boston Symphony Orchestra. The occasion was the first performance in Boston of Granville Bantock's setting of "The Rubaiyat of Omar Khayyam." Mr. Harris sang the part of the Poet, who has some of the most beautiful quatrains in the poem. An interesting coincidence is the fact that almost simultaneously with this appearance the tenor makes his bow as a writer of serious verse in one of the current magazines. He is therefore one of the few to win distinction at once as a litterateur and as a musician. Mr. Harris' season opened last month with a number of important engagements, one at Memorial Hall, Columbus, Ohio, where he sang under the auspices of the Woman's Club there in the Hanson Vocal Quartet, consisting of Bernice de Pasquali, Elizabeth Sherman Clark and W. Dalton-Baker. He had several solo numbers at this concert.

A recital at Andover next Wednesday and one before the Wellesley Ladies' Club, December 21, are keeping him busy in preparation. He is one of the quartet chosen to sing at the Church of St. John the Divine, of which much is expected musically.

Janpolski Soloist with Choral Club of Hartford

HARTFORD, CONN., Dec. 12.—There was a big audience at the Parsons Theater last Tuesday to enjoy the singing of the Choral Club of Hartford, under Director Baldwin, and the first concert of the club's fourth season was most successful. The club's best work was done in Edward MacDowell's fine composition, "The Crusaders."

The soloist of the evening was Albert Janpolski, baritone, who proved his faith in his country's music by singing an aria from Tschaikowsky's "Eugen Onegin" and some Russian folksongs. He showed excellent qualities of voice and a most expressive manner. Mr. Janpolski also sang Brahms's "Verrath" expressively, but perhaps his most popular work of the evening was his bright rendition of Edward German's "Rolling Down to Rio." W. E. C.

Mr. Dubinsky Plays for Pleiades Club

Vladimir Dubinsky, the cellist, was a guest of honor last Sunday night at the weekly dinner of the Pleiades Club in the Martinique. His performance of Popper's Rhapsody, Godard's "On the Lake" and Saint-Saëns's "The Swan" met with the enthusiastic approval of the club members. Next Sunday Mr. Dubinsky plays at the Brooklyn Academy of Music.

Mme. Jomelli's Boston Recital

Singer insistently applauded at Jordan Hall appearance.

Mme. Jomelli gave a recital at Jordan Hall yesterday afternoon. A large audience attended and evinced the liveliest pleasure. Mme. Jomelli's singing affords genuine enjoyment. She sings with beauty of tone and style, and is a mistress of the art of interpretation. She also sings with intelligence, without exaggeration, with respect for the text and the setting, and, moreover, she has the charm of personality. This singer's superb control of the breath and her consequent resourcefulness in the management of a phrase made a new song by Erich Wolff highly effective with its two upmounting lines of melody to a forceful conclusion. Mme. Jomelli was insistently applauded. —Boston Globe.

Mme. Jomelli was at her best in the first two groups of the program, and she was especially effective in Mrs. Beach's song, in the cycle of Cadman and in the first group of French songs. She has a fine legato, excellent control of breath, and her attack and management of a phrase or an isolated tone are worthy of high praise. —Boston Herald (Phillip Hale).

One of the most successful recitals of the season was given at Jordan Hall yesterday afternoon by Mme. Jomelli, whose departure from the operatic ranks has been a boon to the concert stage. Mme. Jomelli sang with her accustomed artistry. —Boston Journal.

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Sousa's Band played to a large audience and was warmly applauded at its concert, December 1, in Dayton, O.

* * *

It is said that the salary list of the Russian Balalaika Orchestra now touring the country, runs to \$2,500 a week, excluding the leader from the list.

* * *

Walter Damrosch and the New York Symphony Orchestra gave the first of four concerts for the Woman's Club, of Orange, N. J., on December 8.

* * *

Mrs. Earle Arnold has resigned as organist of the Baptist Church, of Bristol, Conn., after five years' successful service, and Louise Dickerman has been appointed to succeed her.

* * *

Mary Hallock, pianist and lecturer, appeared in Louisville, Ky., under the auspices of the Woman's Club recently, giving a discussion of "Good and Bad Music" with piano illustrations.

* * *

Amy Grant gave a lecture-recital on "Parsifal" December 11 at her studio, No. 78 West Fifty-fifth street, New York. Miss Grant gave a "Salomé" reading in Providence the preceding week.

* * *

A dramatic reading of Tennyson's "Enoch Arden," with music by Richard Strauss, was given December 7 in Providence by Henrietta Celia Brazeau and Marie-Therese Brazeau, pianist.

* * *

The second of the Beebe-Dethier Sonata recitals will be given in Mendelssohn Hall, New York, Wednesday evening, January 4. The program will include sonatas of Vitali, Franck, Mozart and Stojowski.

* * *

Eugene Cowles, of Bostonian fame, has one of the important rôles in the new Victor Herbert operetta, "Sweet Sixteen," given last week in Massachusetts cities. His return to the stage was enthusiastically welcomed by old admirers.

* * *

Hilmer Schmidt, of Wausau, Wis., vice-president of the special committee of the Northern Wisconsin Sängerbund, reports that the committee has decided upon Oshkosh as the next meeting place. This sängfest will be held in June, 1911.

* * *

Recent organ recitals were given by Charles E. Clemens, musical director of the College for Women of Western Reserve University, with programs devoted to compositions by Krebs, Faulkes, Mendelssohn, d'Evry, Morandi and Bernard Johnson.

* * *

May Porter, organist of the Church of the Holy Apostles, Philadelphia, was heard recently in an attractive program on the new Estey organ in the Presbyterian Church, Langhorne, Pa. Miss Porter was assisted by Mrs. Henry W. Butterworth, soprano.

* * *

Frances de Villa Ball, pianist, and Ellen Langdon, soprano, gave a joint recital in Mendelssohn Hall, New York, December 7, under the direction of Burnett C. Tuthill. "The Marche Triomphale," composed by one of the students, H. S. Gerstle, 1912, scored the biggest success of the evening. Walter Avery, of the Glee Club, sang several baritone solos.

* * *

Joseph Hofmann, who began a tour with the Boston Symphony Orchestra last week, goes at the completion of the engagement, on December 17, to his estate at Aiken, S. C., to remain until January 23, when he will continue his tour, which will take him as far West as the Pacific Coast.

* * *

An hour of song by the pupils of Percy A. R. Dow was given at Mr. Dow's studio in Oakland, Cal., recently. Those who participated were Jeanette Condy, soprano; J. W. Garthwaite, baritone; Blanche Morrill, violinist. The accompanists were Mrs. Alice Fowler and Edith Gere Kelly.

* * *

The Marchioness of Dufferin, who was Flora Davis, of New York, is to make

an appearance in Bechstein Hall, London, December 15, as a concert singer. If success crowns her efforts she will take to singing in public to provide money for numerous charities in which she is interested. She has a soprano voice.

* * *

Daniel Protheroe, director of the Arion Musical Club, of Milwaukee, now a resident of Chicago, is writing a choral work at the invitation of Edwin W. Glover, of the Orpheus Male Chorus of Cincinnati. It will be used as the feature of the third concert of the season to be given during April.

* * *

William Harkness Arnold, organist at St. Stephen's Church, Providence, gave his first musical of the season recently in his music room on Brown street, that city. Mrs. Hilda Grindell Bamford, in songs and piano selections; Frederick W. Aldred, in songs, and Bertha J. Burlingam, violinist, contributed to the program.

* * *

The East Orange (N. J.) Choral Society, of which I. H. Meredith is the musical director, sang the cantata, "The Kingdom of Heaven," by Fred W. and W. Peace in that city, December 7. The soloists were Mrs. Theodore Van Yorx, soprano; Rose Bryant, contralto; Theodore Van York, tenor, and Dr. Carl Dufft, basso.

* * *

Lulu Glaser is to go to Germany as soon as her engagement in this country is over to sing the leading rôle in "The Girl and the Kaiser." In Berlin she will sing the part in German. This is perhaps the first time that an American actress has left one rôle in this country to assume the same one abroad in a different language.

* * *

The distinct success of the initial Sunday municipal concert in Milwaukee has led the local city authorities to appropriate money to continue the concerts throughout the Winter. The program for the last concert included selections by Balf, Orth, Caferelli, Strauss, a fantasia from "Tannhäuser," and selections from "Carmen."

* * *

Rehearsals have been started by the Milwaukee A Capella Choir of "The Messiah," which will be offered as the society's second concert of the season on April 23, 1911. This will be the first time, it is said, that this oratorio has been produced in the German language in America and will therefore be an event of unusual interest.

* * *

Columbia University's Philharmonic Society, which has an orchestra of fifty, gave its annual concert in New York, December 7, under the direction of Burnett C. Tuthill. "The Marche Triomphale," composed by one of the students, H. S. Gerstle, 1912, scored the biggest success of the evening. Walter Avery, of the Glee Club, sang several baritone solos.

* * *

In the first concert of the Students' Course of the Providence Musical Association, in that city, December 2, the Flonzaley Quartet won the applause of a critical audience. The novelty of the program was the arrangement of an old chaconne by Handel for violin and 'cello, made by Mr. Pochon, second violin of the quartet, who played the violin part.

* * *

Arthur Hammerstein, son of Oscar, is to enter into the field of impresario with a music play by Edward Locke, author of "The Climax." The piece will require twelve people and an orchestra of fifty and will be called "The Maestro's Masterpiece." Mr. Hammerstein himself suggested the scenario. The production will be first made in Syracuse on January 23.

* * *

A recital for two pianos was given under the direction of Frederic C. Bauman at the University of Music, Newark, N. J., December 6, by Katherine Evans and Evelyn Sippel, Grace Bradner and Ruth Carroll. They played compositions by Clementi, Mozart, Raff, Henselt, Schumann, Duvernoy and Baumann. Henry Jordan, cellist, assisted

with Kronold's "Witches' Dance" and Popper's "Vito."

* * *

A recent request, printed in a Milwaukee newspaper, for the "Garibaldi Sicilian March," composed by H. N. Hempsted, a Milwaukee bandmaster, and as popular forty years ago as many of Sousa's compositions are to-day, has resulted in the recovery of several copies of the score. A copy of the original manuscript is held by Nicholas Brandner, No. 33 Twenty-fourth street, Milwaukee.

* * *

The Cecilia Choral Club, of Oakland, Cal., Percy A. R. Dow, director, gave the first concert of its fifth season, November 29, in that city. The principal chorus numbers included two novelties, "Clarice of Eberstein," a cantata by Rheinberger, and an eight-part chorus by the English composer, C. Hubert Parry, "Blest Pair of Syrens," the text from Milton. Edith Gere Kelley was assisting pianist.

* * *

Arthur Hammerstein has engaged the Russian tenor, Lornid Samoloff, for his musical drama, "The Maestro's Masterpiece," to be presented in New York next month. This will be Samoloff's first appearance in New York. His professional débüt was made five years ago in "Othello," in Venice. Since then he has sung in practically all important operas in Rome, Milan and other cities on the Continent. He sang with Mme. Nordica in Havana.

* * *

H. Alexander Matthews, one of Philadelphia's young composers, and accompanist of the Treble Clef Club of that city, has written a choral ballad, "The Slave Dream," words by Henry W. Longfellow. The composition is dedicated to his friend, Samuel L. Herrmann, director of the club, and the Treble Clef Club of Philadelphia. The work is full of dramatic force and places Mr. Matthews in the front rank of Philadelphia musicians.

* * *

A large audience was present in the Curtis Lyceum, St. George, Staten Island, on Wednesday evening, November 30, for the concert given by Sadie Sewell, pianist, assisted by Anna Sewell, soprano, and Willoughby Bache, baritone, of Manhattan. Sadie Sewell's selections were repeatedly encored, one in particular played with the left hand being enthusiastically applauded. Anna Sewell's soprano voice proved clear and sweet. Mr. Bache also won the favor of the audience.

* * *

The Louisville (Ky.) Quintet Club gave the second of its Fall and Winter concerts at the Woman's Club auditorium there November 29. The program was made up of Rubinstein's "Music of the Spheres"; Mendelssohn's "Intermezzo"; Haydn's Quartet for strings in G Major, and Hans Huber's Quintet in G Minor, op. III. The club is composed of Charles Letzler, first violin; Mrs. Victor Rudolf, second violin; Victor Rudolf, viola; Karl Schmidt, 'cello, and Mrs. J. E. Whitney, piano.

* * *

A joint recital was given by Arthur Conradi, violinist, and Austin Conradi, pianist, in Baltimore, December 5, the former playing the Bach Concerto, E Major, and Max Bruch's Concerto, G Minor. An encore was demanded and given. Mr. Conradi also played the Wieniawski's Scherzo Tarantella. The piano numbers included the Chopin Sonata, B Flat Minor; Liszt's Waldeckschen, Paganini-Liszt Caprice ("La Campanella") and Austin Conradi's own compositions, Intermezzo, E Flat and Ballade, F Major.

* * *

Arthur Alexander, tenor, who has been studying with De Reszke in Paris, is spending the Winter in Los Angeles and is temporarily the organist and choirmaster of Christ Episcopal Church, that city, having exchanged positions with the musical director of that church, Archibald Sessions, who for a short season occupies Mr. Alexander's position at the American Church, Paris. Mr. Alexander plans to sing in concert in San Francisco, Seattle, Tacoma and other Pacific Coast cities next Spring.

* * *

Amy Kofler, pianist and teacher, of Dayton, O., and William C. Steele, of Rocky Ford, Colo., were married a few weeks ago as the culmination of a romance begun in the White Mountains of New England two years ago, but which was kept a secret from all relatives and friends until two days before the marriage, when the engagement was announced. Mr. and Mrs. Steele have gone to Rocky Ford, to make their home. The marriage and departure from Dayton of this musician are regarded as a loss to the musical community there.

* * *

Edmond Clément, the French tenor, will give a song recital in Carnegie Hall, New York, on Wednesday afternoon, January 18. Mr. Clément, who was heard last week at the Bagby morning muscale, has been filling a brief engagement in Montreal with the new Montreal Opera Company, appearing in "Manon," "Werther" and "Carmen." He will appear as soloist with the Philharmonic Society in an All-French program which Mr. Mahler will give on Tuesday evening, January 3, and Friday afternoon, January 6.

* * *

The yearly musical event, known as "Members Day," of the St. Cecilia Society, of Grand Rapids, Mich., was held December 2 with Mrs. C. B. Kelsey, supervisor, and Elizabeth Bruce Wikstrom, soloist, assisted by Clara Len, pianist, of Chicago, and Mrs. H. E. Marsden, accompanist. Mme. Wikstrom sang songs in Bohemian, German, Russian and French. Mme. Wikstrom's voice was heard to best advantage, and she received an ovation from one of the largest audiences of the Grand Rapids season. Miss Len made her initial appearance before a Grand Rapids audience and achieved a success.

* * *

The Manhattan College of Music, of which Leon M. Kramer is director, is playing an important part in the musical education of young New York. The institution is situated on West One hundred and Fifteenth street in the heart of Harlem, and maintains the following departments: Piano, violin, 'cello, vocal, organ, harmony, and theory complete, elocution and dramatic art, and orchestral instruments. On the faculty are such names as Leon M. Kramer, Alexander Saslavsky, Maximilian Pilzer, Max Wertheim (now in Berlin), Adelbert Schueler and others. Students' recitals are given frequently.

* * *

The Zech Orchestra was heard in its second concert for the season at the Novelty Theater, San Francisco, on Tuesday evening of last week. The following program was given: Overture, "Coriolan (Beethoven); "Wald und Berggeister," intermezzo (Schwarzenke); suite for two violins and piano (Moszkowski); violins, Miss Olive Hyde, Miss Blanche Morrill; piano, Miss Florence Hyde; march, "Lohengrin" (Wagner); "To A Wild Rose" (McDowell); "Norwegian Folk Song" (Svendsen); orchestra, "Scènes Pittoresques" (Massenet), "Marche," "Air de Ballet," "Angelus," "Fête Bohème."

* * *

Dr. and Mrs. E. J. Sarlabous gave their first musical reception of the season at their town house, No. 149 West Seventy-eighth street, New York, December 3, in honor of Mme. Marianne Flahaut of the Metropolitan Opera House. Among those present were: Mr. and Mrs. R. Penfield, Senor de Pereda, Consul General of Spain; Count de Segurola, Colonel and Mrs. Blum, Mlle. Gerville Réache, Count Casa-Equia, Mrs. Leence Fuller, Mr. N. Henance, Mr. and Mrs. Alfred Giraudet, Mrs. J. Bidlake, Rens Heymen, Vladimir Rederinski, W. Chauncey, Mr. and Mrs. André Tridon, Clementine de Macchi Senor Benitez, and others.

* * *

Free lectures on music topics for the week of December 5 were announced by the Board of Education of New York as follows: "Songs of the Races," Myrtie L. Mason; "Songs that Never Die," Frederic Reddall; "American Song Writers," Frederic Dean, illustrated by songs by Mrs. Frederic Dean, contralto; "French and Italian Composers," second lecture recital in course on "The Organ and Its Composers," illustrated on the organ by Felix Lamond; "A Midsummer Night's Dream," illustrated by musical selections, Syrena S. Parmalee and Helen G. Williams; "Folk Songs of Germany," Walter L. Bogert; "Scottish Music," Mrs. Katherine Hand.

* * *

Interesting concerts have been heard late at the Michigan State Normal College, Ypsilanti, Mich. Liza Lehmann, the composer and pianist, appeared there with her company some weeks ago, presenting the "Persian Garden" cycle, the "Nonsense Songs" and several others of her favorite compositions. On November 30 Mr. and Mrs. Arnold Dolmetsch gave a concert of old music for the harpsichord, clavichord, viola da gamba and viola d'amore, their program consisting of works by Bach and other composers previous to and contemporary with him. At Christmas time a concert will be given at which Helen Burr-Brand, harpist, and William Kerr, baritone, will appear. A number of chorals will be sung by the Normal Choir.

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WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Baker, Dalton—Detroit, Dec. 20.
Beard, William—Chicago, Dec. 17.
Beebe, Carolyn—Brooklyn, Dec. 18.
Benedict, Pearl—Brooklyn, Dec. 18; Boston, Dec. 19; Jersey City, Dec. 20; Brooklyn, Dec. 22.
Borroff, Albert—Chicago, Dec. 23.
Bryant, Rose—Worcester, Mass., Dec. 22.
Cairns, Clifford—Boston, Dec. 18.
Cartwright, Earl—Flushing, L. I., Dec. 20.
Case, Harriet—Knoxville, Dec. 17.
Clement, Edmund—New York, Dec. 15-19.
Croxton, Frank—Brooklyn, Dec. 18; Jersey City, Dec. 20.
Dimitrieff, Nina—Mendelssohn Hall, New York, Dec. 20.
Dethier, Edouard—Brooklyn, Dec. 18.
Dubinsky, Vladimir—Brooklyn, Dec. 18.
Falk, Jules—Trenton, N. J., Dec. 15; Boston Dec. 19.
Fletcher, Nina—Boston, Dec. 19.
Friedheim, Arthur—New York, Dec. 17.
Glover, Edwin S.—Cincinnati, Dec. 22.
Gotsch, Joseph—Newark, Dec. 16; Lawrence, L. I., Dec. 27.
Gruppe, Paulo—Kansas City, Dec. 24; St. Louis, Dec. 30.
Hastings, Frederic—San Francisco, Dec. 15.
Hofmann, Josef—Boston, Dec. 16 and 17.
Hudson-Alexander, Caroline—Boston, Dec. 19; Jersey City, Dec. 20; Brooklyn, Dec. 22.
Hutcheson, Ernest—Chicago, Dec. 16 and 17.
Kellerman, Marcus—Jersey City, Dec. 18; Mt. Vernon, N. Y., Dec. 20; Jamesburg, N. J., Dec. 21.
Latilop, Mrs. Ben—Mendelssohn Hall, New York, Dec. 16.
Martin, Frederick—Boston, Dec. 19; Williamsburg, Mass., Dec. 20; Troy, N. Y., Dec. 21; Brooklyn, Dec. 22.
McCue, Beatrice—Hoboken, Dec. 18; New York, Dec. 22.
Miller, Christine—Washington, Dec. 19-20; Greensburg, Pa., Dec. 21-22; McKeesport, Pa., Dec. 23; Pittsburgh, Dec. 25; New York, Dec. 27-28.
Miller, Reed—Boston, Dec. 19; Mt. Vernon, N. Y., Dec. 20; Troy, N. Y., Dec. 21.
Murphy, Lambert—Brooklyn, Dec. 18-22.
Patten, Emma—Appleton, Wis., Dec. 20.
Platt, Richard—Boston, Dec. 19.
Rogers, Wells, Lorene—Jamesburg, N. J., Dec. 21.
Saslawsky, Alexander—Palatine Bridge, Conn., Dec. 17-18.
Scharwka, Xaver—New York, Dec. 16.
Schnabel-Tollefson, Mme.—Brooklyn, Dec. 18.
Sembrich, Mme.—New York, Dec. 19.
Spross, Charles Gilbert—Scarsdale, N. Y., Dec. 17; New York, Dec. 18 (Pleiades Club); Hotel Astor, New York, Dec. 19; Mendelssohn Hall, New York, Dec. 20.
Strong, Edward—Williamstown, Mass., Dec. 20.
Weber, Gisela—Mendelssohn Hall, New York, Dec. 16; Washington, Boston, etc., January.
Weld, Frederick—Scarsdale, N. Y., Dec. 17.
Wells, John Barnes—Jersey City, Dec. 20.
Werrenrath, Reinhard—Newark, Dec. 16.
Williams, Dr. Carver—Oskaloosa, Dec. 16.
Williams, H. Evan—Chicago, Dec. 23.

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Wilson, Flora—Pueblo, Colo., Dec. 16.
Winkler, Leopold—New York, Dec. 16.

Orchestras, Quartets, Choruses, etc.

Boston Symphony Orchestra—Boston, Dec. 17; New Bedford, Mass., Dec. 19; Boston, Dec. 23-24.
Brooklyn Oratorio Society—Brooklyn, Dec. 22.
Cincinnati Symphony Orchestra—Cincinnati, Dec. 16, 17.
Handel and Haydn Society—Boston, Dec. 18-19.
Manhattan Ladies' Quartet—Brooklyn, Dec. 18.
Mannes, Mr. and Mrs. David—Belasco Theatre, New York, Dec. 18.
Minneapolis Symphony Orchestra—Minneapolis, Dec. 18-23.
Musical Art Society—New York, Dec. 22.
New York Philharmonic Orchestra—Brooklyn, Dec. 18.
People's Symphony Concert—Carnegie Hall, New York, Dec. 18.
Philadelphia Orchestra—Philadelphia, Dec. 23-24.
Philharmonic Trio—Brooklyn, Dec. 17.
Pittsburg Symphony Orchestra—Pittsburg, Dec. 16-17.
Seattle Symphony Orchestra—Seattle, Dec. 18.
Sousa's Band—New York, Dec. 20 (farewell concert before world tour).
St. Louis Symphony Orchestra—St. Louis, Dec. 18, 23-24.
St. Paul Symphony Orchestra—St. Paul, Dec. 18, 20; Chicago, Dec. 23.
Thomas Orchestra—Chicago, Dec. 23-24.
Weber Trio, Gisela—Mendelssohn Hall, New York, Dec. 16; Washington, Boston, etc., January.
Young People's Symphony Concerts—Carnegie Hall, New York, Dec. 17.

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HEARD IN WORCESTER

Constantino, Lipkowska and Other Distinguished Operatic Singers Stir Concert Audience

WORCESTER, MASS., Dec. 10.—Worcester concert goers were given the treat of a grand opera concert last Tuesday night. Word was received of the inability of Mme. Nellie Melba to fulfill her engagement to give the second concert of what is known as the Ellis course, and Manager C. A. Ellis immediately opened negotiations with the Boston Opera Company, with the result that a number of distinguished opera singers were secured for the concert. The company included Florencio Constantino, tenor; Lydia Lipkowska, soprano; Mrs. Claessens, contralto; Ruby Savage, soprano; M. Montella, baritone; M. Sibiriaffoff, basso; M. Giaccone, tenor, and M. Perini, basso. The assisting artists were Ada Sassoli, harpist; Mr. Schiavone, accompanist, and Mr. North, flute. The program included the following numbers:

Harp solo, "Gitana," Hasselmans, Mlle. Sassoli; aria, "Ave Signor," from "Mehstofele," Boito, M. Sibiriaffoff; mad scene from "Lucia," Mme. Lipkowska; "Cielo e Mar," from "La Gioconda," Ponchielli, M. Constantino; quartet from "Rigoletto," Verdi, Mmes. Lipkowska, Claessens, MM. Constantino, Montella; harp solos (a) "Chanson du Pecheur"; (b) "Am Springbrunnen," Zabel, Mlle. Sassoli; "Bell Song" from "Lakme," Delibes, Mme. Lipkowska; "Spirito Gentil," from "La Favorita," Donizetti, M. Constantino; Invocation from Gounod's "Faust," M. Sibiriaffoff; Sextet from "Lucia," Donizetti, Mmes. Lipkowska, Savage, MM. Constantino, Giaccone, Perini and Montella.

Seldom has there been a concert in the city where so much genuine enthusiasm has been shown over every number, for Worcester has few opportunities for hearing grand opera without going out of the city for it. Encores were demanded after almost every number and were generously accorded.

The Worcester Board of Trade Glee Club has engaged Daniel Beddoe, the Welsh tenor, as the soloist for the club's choral concert, which is to be given in Mechanics Hall, Tuesday evening, January 10.

A deficit of more than \$1,000 was made evident in the reports submitted by the president and treasurer of the Worcester County Musical Association, at its annual meeting, held recently. The deficit occurred at the festival of 1910 and is the largest ever reported since the time, a number of years ago, when it was so great that plans of discontinuing the festival were seriously entertained. Only the establishment of a guarantee fund at that time saved this musical institution to the city. The meeting resulted in the re-election of the entire board of officers: President, William H. Cook; vice-president, J. Vernon Butler; secretary, Harry R. Sinclair, and treasurer, George R. Bliss. Arthur J. Bassett and Rufus Bennett Fowler were elected to the board of directors for terms of four years each, to succeed themselves.

Operetta by Three New Yorkers Scores Success in Cologne

COLOGNE, Dec. 10.—"Johannistraum," an operetta by John Weimann and Arthur Schoenstadt, two German-American newspaper men of New York, music by Paolo Gallico, the New York composer-pianist, scored a pronounced success at its first performance at the Metropol Theater here to-night.

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